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CONTENTS

42 The Power and the Glory



Daniel Patrick Movnihan began his political career by challenging the liberal orthodoxy on poverty and race. These days, he amuses himself by tweaking Bill and Hillary Clinton on health-care and welfare reform. Not to mention Whitewater. Now, having ascended to the chair-manship of the all-powerful Finance Committee, the eccentric Harvard professor turned senator is the key player in Washington. And he likes it.

Mummy Dearest BY IEANIE RUSSELL KASINDORF

The curious case of the mummy in the dead drag queen's closet: One detective puts his demise at sometime in the 1970s, and the mummy's brother now recalls a decades-old lovers' quarrel with—you guessed it—a trans-vestite. Did Bobby Wells die trying to patch things up? And what about that piece of paper scrawled with the words Re-venge ... Murder? A surreal whodunit.



How to Talk the Talk BY CHRIS SMITH

How to get your first screenplay, Naked in New York, produced: Talent helps, but schmoozing Martin Scorsese probably helps even more.

The Great Italian Restaurant Wars

MERYL GORDON



Welcome to the battle of the Italian-food impresarios (egomaniacs?), in which the owner of Coco Pazzo says that at Il Mulino, "they overwhelm you with garlic," ll Mulino's owner complains that the people who run Felidia (co-owner Lidia Bastianich is at left) "aren't even Italian," and the co-owner of Remi asks, "Do you know how bad the others talk about me behind my back?"

DEPARTMENTS

MEDIA

By Ion Katz Exploiting extremism—who speaks for black America?

THE CULTURE BUSINESS

By Paul Alexander How much was Andy Warhol really worth? The answer at last,

30 THE NATIONAL INTEREST

By Jacob Weisberg How Rudy Giuliani's mentor is reinventing Philadelphia.

THE INSATIABLE CRITIC

By Gael Greene Virgil's Real Barbecue: a pilgrimage to Greaseland in midtown.

THE ARTS

THEATER

By John Simon Beauty and the Beast is a bore: Picnic is art, after all.

BOOKS

By Walter Kirn Where the Girls Are: the sitcom dialectics of feminism.

<u>76</u> CLASSICAL MUSIC

By Peter G. Davis Radical peek: a new biography of Leonard Bernstein.





78 DANCE

By Tobi Tobias The Royal Ballet puts on a wake, the loffrey a waxwork.

81 MOVIES

By David Denby Four Weddings and a Funeral: romantic comedy redux.

TELEVISION By John Leonard Whistling Dixie: Oldest Living Confederate Widow Tells All.

MISCFILANY

Letters	
Intelligencer	11
Fast Track	34
Hot Line.	
by Richard David Story	40
Best Bets,	
by Corky Pollan	70
Sales & Bargains.	
by Leonore Fleischer	85
Cue Listings	80
New York Competition,	
New York Competition, by Mary Ann Madden	.130
Bad Publicity,	
by Larry Doyle	
and Kyle Baker	.131
London Times	
Crossword	.132
Cue Crossword.	
by Maura B. Jacobson	.132

MAY 2, 1908—VOL. 27. NO. 18. The following are registered reductable, and due to of these tradequents is sirely probabled; feet feet, feet field, feet roots be Leve, The following part registered tradegards, and the Section Head of the Section He

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LETTERS

The Age of Incense

I WAS A NEW AGE SKEPTIC LINTIL I READ your timely cover story on New Age New York and Maria Trump ["Look Who's New Age Now!," by Ginia Bellafante, April 11]. These techniques clearly work. What other explanation could there be for Chuck lones's one-and-a-half-to-fur-and-a-half-year prison sentence? Some heavy spells—or smells—must have been cast. After all, violent criminals are in and out of prison in less time. One would have expected psychiatric help and community service to be the New Age remedy.

Nick Elgar Manhattan

ONCE, I WAS A LOYAL, STEADFAST DEFENDER of Marla Maples against those who would attack her in vicious tirades, labeling her an adulteress, mistress, homewrecker, etc. In those days, the truth wasn't as important to me as our friendship. How ironic it is that I now find myself in the position of defending myself against her remark that her "problems" with me deepened her interest in New Age, a philosophy that recognizes no one as a victim and advocates that everyone have "compassion and responsibility" for one another, which she has yet to grasp. Sadly, she looks terribly possessed and youdooish on the cover, which is not something that I would have allowed to happen when I was her manager, press agent, and friend. She imagines herself to be a "Pied Piper" of New Age beliefs, but she fails to understand the implications of telling people she communicates with the dead, which creates a definite public-relations problem. Chuck Iones

Manhattan

NOW, LET ME GET THIS STRAIGHT: MARLA Trump needed aromatherapy to bond with her newborn baby? The woman is even more vacuous than she looks. Hey, Tiffany, next time your mommy takes you to the chiropractor, maybe you should ask him if he can realign her brain.

Lisa Ramaci Manhattan

THE DEMISSIVE WAY IN WHICH GINIA BELLAfante handled topics from astrology to Wicca was insulting. She also lumped together varying practices and beliefs with little or no distinction. Many of us have been taking Bach's Rescue Remedy for years. Wicca has also been a viable religion for far longer than Marla has been investing in

Letters may be edited for space and clarity. They should be addressed to Letters to the Editor, New York Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.

shoes. The New York Open Center offered holistic workshops when the Learning Annex was still offering typing classes. Within our consumer-crazed, celebrity-worshiping society, I should have known that the New Age would officially arrive only when the upper crust acknowledged its existence. But those of us who have been involved with consciousness work and/or Wicca for years can tell you that money doesn't make the person, and enlightenment can't be bought. Sorry, Marla.

Elizabeth Neustadter Manhattan

I CAN EMPATHIZE WITH THESE NEW YORKERS who have embarked on a spiritual search, because I belong to an ancient and mystical sect whose members use incense, candles, chanting, sacred oils, angelic intercession, and priesteralt to open themselves to the divine light. I am a Roman Catholic, and new members are always welcome.

Brenda L. Becker Brooklyn

White-Waterloo

KUDOS TO JACOB WESBERG FOR DEMOLISHing Senator Al D'Amato I"The National Interest: After You, Alfonse," March 28]. Of all public sins, hypocrisy is the most repellent. As for Whitewater itself, a congressional hearing is like an IRS audit: Of course they! find something. But when it's over, if it turns out to be as trivial as I suspect it will be, I call on the press to hold responsible every Republican Whitewater activist who cares so little about the people in this country that he or she would squander the last, best hope for health reform in order to get a few minutes of socko television coverage.

John Granger Jr. Manhattan

AS IS TYPICAL OF THE "SYMBOLISM OVER SUBSTANCE" CROWL, Jacob Weisberg tries to divert our attention away from the substantive issues of Whitewater by focusing on allegations regarding Senator D'Amato's past. The point being what? That all politicians are dirty, so we shouldn't pursue any wrongdoing? Let's face it, Bill and Hillary's mask—depicing them as sainted children of the sixties—are cracking under the weight of their children-of-the-eighties-style wheeling, dealing, and concealing. No amount of finger-pointing at the finger-pointers changes the facts.

Mary J. Rigoroso Yonkers, N.Y.

SENATOR D'AMATO IS LABELED "SENATOR Shameless" in Jacob Weisberg's article, but it is Weisberg who is shameless in his atAvailable at SAKS FIFTH AVENUE 1-800-330-8497



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tempt to cast aspersions on D'Amato and his actions concerning the Whitewater affair. The senator's diligent efforts in calling for congressional hearings on Whitewater are his responsibility as a member of Congress, and particularly as the senior Republican member of the Senate Banking Committee. When the Democrats chose to overlook the matter, it fell to the senator to act. Please remember that it was Senator D'Amato's questioning in the Senate Banking Committee hearings that brought to light secret meetings between the president's political advisers and members of a supposedly independent regulatory body, the Resolution Trust Corporation.

Nancy A. Naples
Erie County comptroller
Buffalo, N.Y.

Lady Bugged

IT IS IRONIC THAT FOR AN ITEM ABOUT MY film project about women ["The End of the Age of Innocence," April 4], the aforementioned headline and the eye-catching rubric at the top of the "Intelligencer" page ("Scorsses's Gal Pal") both have to do with a man. I guess it takes a man to draw attention to The Perfect Woman.

Illeana Douglas Manhattan

AS AN ACTRESS WHO APPEARED IN The Perfect Woman and who went to school with Illeana Douglas, I am annoyed at the implication that I was disgruntled because I worked for free on the film without realizing that distribution rights would eventually be picked up by a major company like Miramax. The film was a fun experience, and I was happy to get the exposure. It was clear to me that Illeana was making the film to showcase herself and further her career—not to make millions—and that she would show the film a much as she could. It's true nobody had any idea how successful the film would be, but who ever does?

Andrea Kolb Manhattan

Get Rich Quick

I WAS SURPRISED TO SEE THE NEGATIVE reaction ["Letters," April 18] to Mimi Kramer's delightful and balanced critique of Frank Rich ["Finally Free of Frank!." March 141. She put into words exactly what I have been feeling about Rich for years: His reviews, even when intelligently written, were usually driven by the subterranean agenda of a true narcissist. You did somehow feel that Rich was always writing about Rich, and not about theater, especially in that lengthy New York Times Magazine piece on his career. Thank Heaven that somebody had the balls to scrutinize his farewell swan dive. And thanks for getting Kramer back in print: I miss her Dorothy Parker style in The New Yorker.

Hattie Mains Manhattan



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INTELLIGENCER

BY PAT WECHSLER WITH RUTH G. DAVIS

DONNA MOBILE?...KURTZ HURTS...CHRISTIE SNAPS...DONNA KARAN'S DAUGHTER

NY1 GETS SOME STATIC FROM RUDY

Mayor Rudy Giuliani and his minions are giving Time Warner's New York 1 the cold shoulder. Members of the Giuliani administration have never been fans of the all-news cable station, which they believe favored David Dinkins during the mayoral campaign. And now that Time Warner is thinking of trimming the hours of its TV Food Network, where Donna Hanover Giuliani co-anchors a program (New York, April 25), sources say the mayor is furious

Since March 24, when the rumors started, only one member of the administration has been on an NY1 talk show: Corporation Counsel Paul Crotty, who appeared last week to discuss the controversial Coliseum project. As recently as April 6, police commissioner William Bratton canceled an appearance

CHRISTIE BRINKLEY, A PEOPLE PAPARAZZA

Christie Brinkley knows a photo opportunity when she sees one. On April 2, the helicopter carrying Brinkley and five others including Rick Taubman, who sources say is Brinkley's new boyfriend—crashed on a mountain near Telluride, Colorado. The copter then slid 200 feet down a 40-degree incline. But that didn't stop the perky 40-year-old supermodel—who suffered only minor injuries—from dusting hersel (off and snaponipe photographs).

Before too long, she was back in New York and had sold the photos to People for a sum the magazine says was "less than \$50,000.... I can't give you an exact number, but it certainly wasn't our regular photo fee," asya s People spokeswoman, who stresses that Brinkley had no control over the accompanying cover story. Brinkley, who separated from husband Billy loel last November, is not pocketing the money. The cover girl has arranged to donate the fee to at least seven rescue organizations, including the Telluride Ski Patrol and San Miguel Search and Rescue, that came to her aid in the San Juan Mountains.



RUDY GIULIANI

on NY1 with less than 30 minutes' notice. "It's no secret that the administration isn't that close to New York 1,"

says a Giuliani spokesman.

Even so, last week the mayor appointed Lucian Chalfen, the NY1 assignment manager, to be chief spokesman for the Fire Department. But Chalfen had

something else to recommend him: Deputy Mayor Peter Powers used to be his lawyer.

KARAN'S KID TO WED A LAUREN LIEGE

Donna Karan—whose latest DKNY line shows that mothers can wear the same clothes their kids do—is losing her own daughter to a rival designer.

Gaby Karan, 20, was recently engaged to Kenny Thomas, 30, a designer for Ralph Lauren, and a source says Donna Karan is none too pleased. Karan thinks her daughter is too young for marriage, and sources say the successful designer is concerned that Gaby, who is now studying at New York University, may opt for the mommy track instead of the career track.

"As with any mother, there is always concern, but Donna and [her husband] Stephan are ten years apart in age as well," says Thomas. "Gaby and I have been together for two years, and I'm now a part of the family."

Donna and Gaby Karan



CHRISTIE BRINKLEY



GABY KARAN AND KENNY THOMAS

POST MAN WIELDS A BLUNT OBJECTIVITY

Washington Post media reporter Howard Kurtz is trashing the press again. But this time, it's his own paper.

To reflect the Clinton years, Kurtz has added new material to the upcoming paperback edition of his book, Media Circus: The Trouble With America's Newspapers. He tells how Len Downie, the paper's managing editor at the time, admitted that the Post "had blown" the story about 250 Baird, Bill Clinton's would-be attorney general who was undone because she had hired an illegal alien as a namy. Since the New York Times had broken what came to be known as Nannygate, Kurtz's own paper, he writes, was "less than enthusiastic about chasing a rival's story." It also didn't help, says Kurtz, that so many high-ranking Post editors had made equally questionable child-care arrangements.

"Len was putting it diplomatically in the book when I quoted him saying that 'many journalists' were in similar situations," Kurtz says. "He was talking about people at the Post."

Kurtz says on the day the Times broke the Baird story, there was a heated debate in the Post newsroom about what the paper should do to advance the story. But reporters weren't pitted against editors, Kurtz explains: "It was more those with children against those without."





WORK AND LABOR...INTERIOR MOTIVES...TOON TALK...THE SCENT OF A NEIGHBOR



ANDIE MACDOWELL

REN & STIMPY



PATRICK SWAYZE

couldn't be reached for com-

FOR ANDIE, THIS BABY MAKES THREE

Andie MacDowell has gotten a lot of good news lately. Four Weddings and a Funeral (page 81), in which she plays a randy seductress, reached No. 1 at the box office, and the actress has just found out she's pregnant. MacDowell and her husband live in Montana with Justin, 7, and Rainey, 5.

Being a little pregnant, though, isn't going to get in the way of MacDowell's next movel, isn't movel, the way of MacDowell's next movel, chael Richards and begins filming in Los Angeles in the next few weeks. In fact, as one MacDowell watcher points out, the actress was in her first trimester with Rainey when she gave one of her best performances—in Steven Soderbergh's sex. lies. and videotane.

SWAYZE TO JOIN DRAG-OUEEN TRIO?

Patrick Swayze may be one of Hollywood's foremost

REN & STIMPY MAN NEEDLES NICKELODEON

Who is saying all those nasty things about Nickelodeon?

The cable network's executives and its top-rated Ren & Stimpy show—now in its third season on Nickelodeon and sister network MTV—are roundly trashed in the lune issue of the underground Los Angeles movie magazine Film Threat. "By now, it must be embarrassingly obvious to Nickelodeon that they blew it," the article insists. "They've replaced [what was once] America's favorite upbeat cartoon with this synthetic, heartless monster." The byline on the review—which also describes Nickelodeon as the "evil children's network"—reads "Thomas Paine, animation historian." But the author is none other than John Kriefalusi, the eccentric reater of Ren & Stimpy whom Nickelodeon executives fired two years ago because of "creative differences." "It's his way of getting back at the show," says a Nickelodeon source.

"I couldn't hold myself back," admits Kricfalusi. "But since the article appeared, I've received lots of letters from people who agree. It took me ten years to get this off the ground, and now we have to start all over again."

now we have to start an over again

"hunk" actors, but now he'd like to try his hand at being a drag queen.

Swayze is auditioning to play one of the three drag queens in To Wong Foo. Thanks for Everything, Iulie Newmar, a road-trip movie about three gay men that's being produced by Steven Spielberg's Amblin Entertainment. The two other slots have been filled by Wesley Snipes and John Leguizamo.

While he's waiting to see if he lands the role. Swayze and wife Lisa Niemi are limbering up with choreographer Lar Lubovitch to prepare for a May 4 performance at the World Music Awards in Monte Carlo. The couple has asked Lubovitch to choreograph a dance set to Whitney Houston's "All the Man I Need."

NEWS AND NOTES From all over

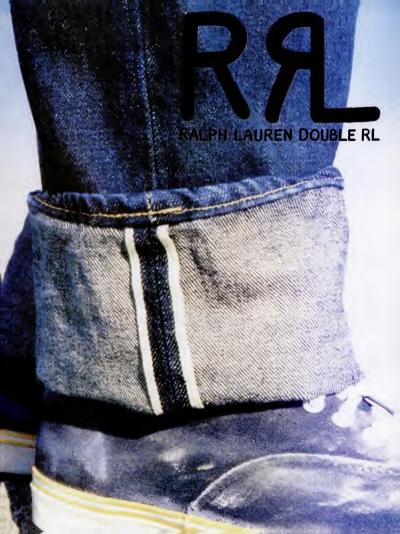
PEEKING AT PACINO: On Wednesday, Al Pacino got his hair cut by two young women; on Thursday, he worked with his acting coach. For the actor's schedule, just call Newsweek. Since the magazine moved its offices to 57th Street and Eighth Avenue last week, emplovees have devoted considerable energy to observing the man in the big gray residential building across the street, "We brought our binoculars," one observer says. "I hope he doesn't pull down his shades."

DOING VOODO: The Rolling Stones' first album for Virgin Records—to be released in mid-July—will be called Voodoo Lounge, sources say. The name comes from the sign that Keith Richards hangs outside the door of his hotel suite while traveling.

HOW MUCH DID BILHUBER EMBELLISH?

Interior designer Jeffrey Bilhuber is being called on the carpet. Bilhuber spent eight years redecorating a 1750 Pennsylvania farmhouse known as Bell Gate Farms. But when the April 1994 House Beautiful appeared with a tem-page feature on Bell Gate, the house's interior looked much the way it did in a November 1981 House & Garden spread based on design work done by Harrison Cultra. In the bedroom alone, Bilhuber kept the same wallpaper, window treatments, and bed (he did, however, change the canopy). In fact, the Bell Gate Farms of 1994 so closely resembles its 1981 incarnation that Cultra's sister, Constance Smalley, complained to House Beautiful about its failure to mention her brother, who died of Ausp in 1983 at 42.

House Beautiful admits it was aware of Cultra's contribution. "Harrison died ten years ago. He doesn't have a design office continuing his work, and that makes a difference," says editor Margaret knemedy, who plans to print a notice on the omission in the July issue. "It seemed so minor since Bilhuber had been working on the house so long," "I feel very confident," Bilhuber says, "that (the house) bears my stamp completely,"



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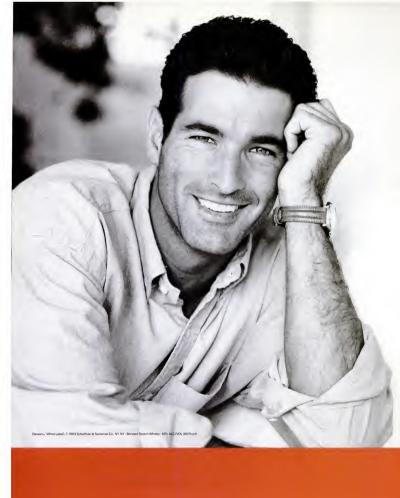
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OK, he's finally coming over for dinner.

What are you gonna offer him, a wine cooler?





Media/Jon Katz

BLACKS AND JEWS IN BLACK AND WHITE



MORE HEAT THAN LIGHT: During the 1991 Crown Heights disturbances.

GETTING PAST ANTI-SEMITISM

BLACKS VERSUS IEWS: THERE'S NO REAL question which group is more victimized in this country. Blacks are. Forty-odd years into the civil-rights movement, black America remains the domestic story that should concern us most.

But that is not the impression you'd get from recent media coverage. For the press, the confrontation between marginal African-American extremists and horrified Jewish organizations has become today's voguish racial issue. That blacklewish tensions exist is clear enough, but the distortion and sensationalizing of those conflicts is a cruel and pointless distraction from the stories we ought to be seeing and reading much more of.

Consider: The leading cause of death among young black men is a bullet; nearly three out of four black babies are born without two parents at home; and 40 percent of black children live in poverty. Innercity schools are a shambles, the streets outside awash in joblessness and violence. The wonder is that we cover anything else.

Yet in major cities like Washington and New York, where more blacks and lews live close together than anywhere in the world, the media have been hammering us with the idea that blacks and lews are engaged in some kind of cultural war, a conflict that thrives more in print and on television than in the lives of the supposed combatants.

The headline over a special Time forum in February bemoaned the RIFT BETWEEN BLACKS AND JEWS; the cover of that issue, featuring an angry Louis Farrakhan, thundered, "Ministry of Rage: Louis Farrakhan spews racist venom at Jews and all of white America. Why do so many blacks say he speaks for them?"

BLACKS, JEWS BETTER MAKE UP, Newsday warned in March. The Washington Post reported a while back that "it has gotten so bad that at a public event in Queens this month a heckler branded the city's black mayor, David N. Dinkins, a 'Jew hater.'"

To be sure, some blacks are saying hateful things about lews. The difference is that while white racists and anti-Semites are routinely ignored in maintream journalism, an African-American who attacks lews in the evening will be a household name by sunup.

Hence the sudden prominence of Khalido Muhammad, Louis Farrakhan's onceobscure spokesman. And the attention paid Howard University student and rapper Malik Zulu Shabazz. After he tacity blamed Jews for the deaths of Nat Turner and Martin Luther King Ir. and charged that Jews controlled the Federal Reserve, Shabazz was profiled on CBS's Eye to Eye With Connie Chung and in a long and oddly respectful story ton the one hand, he's articulate and full of self-esteem; on the other hand, he's screamingly racist and anti-Semitic) in the Washington

Post's "Style" section. The CBS broadcast posed a provocative question: Is Howard University any different from a hypothetical Ku Klux Klan university? Perhaps a better question should have been: Would CBS have turned an unknown KKK college kid into an instant celebrity?

Tewish organizations can share the blame, as well. The Anti-Defamation League's basic mission is to sound the alarm. But would Khallid Muhammad be filling auditoriums nationwide if the ADL hadn't attacked him this past January in a full-nase ad in the New York Times?

It is simply not clear how much influence Farrakhan and his followers have. In a Time survey in February, 70 percent of blacks said that Farrakhan was "someone who says things the country should hear," yet only 28 percent agreed with the statement that [ews had "too much power," a central, hyperprovocative Farrakhanian tenet.

Here's a journalistic riddle for 1994: Who is almost never seen in newspapers or on television news talking about race? If you guessed an average African-American or white person speaking clearly and rationally about issues involving blacks and whites, you win two free tickets to The Paper.

Articulate, thoughful black scholars are confined mostly to op-ed pages and public-TV forums. But they would be more than willing to expatiate on the striking dissonance between the blacks-and-lews story we watch and read about and the one we live in our streets, work-places, and neighborhoods.

Princeton University professor Cornel West, for one, has become an academic and critical sensation, and justifiably so. but he's too reasonable for those blackversus-lew media dustups. West, whose Race Matters deftly placed the black-lew divide in its proper domestic and international historical context, belongs to an emerging generation of black and white writers, scholars, and leaders who should be getting the attention now reserved for the Khallid Muhammads. It isn't as though we don't know who they are, the Stephen Carters, Derrick Bells, Elijah Andersons, Henry Louis Gateses, Shelby Steeles, Andrew Hackers, Christopher Jenckses, Lani Guiniers, Thulani Davises, and Randall Kennedys. They think and write and talk about race all the time, in frank, detailed, insightful ways that beggar most journalistic efforts.

Jencks, who is white, suggests in Rethinking Social Policy that to assimilate.



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"blacks must to some extent identify with people who have humiliated and oppressed them for three hundred years. Under these circumstances, 'assimiliation' is likely to be extraordinarily difficult." Bell. a black New York University law professor, argues in Faces at the Bottom of the Well that racism is so ingrained in American life, and whites so unwilling to acknowledge blacks, that blacks should give up the notion of overcoming racism and develop strategies to survive it.

Queens College's Hacker, who is white, is one of the most powerful racial scholars in America, perhaps because his workmost recently Two Nations: Black and White, Separate, Hostile, Unequal-is so profoundly journalistic, "A century and a quarter after slavery." Hacker argues. white America continues to ask of its black citizens an extra patience and perseverance that whites have never required of themselves. So the question for white Americans is essentially moral: is it right to impose on members of an entire race a lesser start in life, and then to expect from them a degree of resolution that has never been demanded from your own race?"

SO HOW DID LEONARD JEFFRIES AND KHALlid Muhammad and Malik Zulu Shabazz get put in charge of telling the story about blacks and Jews?

The answer lies in the way the media work-or don't. Race is one of the toughest stories to cover, in large part because the coverage itself has become poisonously politicized. That's why it took New York City's usually aggressive media more than a year to seriously question Tawana Brawley's famous fabrication. Blacks are divided on how they want to be covered in mainstream media, sending mixed and angry signals to producers and editors.

News organizations that cover underclass problems intensely are accused of portraying blacks too negatively, of failing to focus on the cheery, positive news. (The New York Times, for instance, was picketed after it published a photograph by Eugene Richards of a black female crack addict seemingly about to go down on a man for money.) Yet if they don't cover these problems, they seem to beand are-turning a blind eye to horrendous social difficulties.

Fear also explains why white reporters turn to shoot-from-the-hip, sound-bitesavvy African-American spokesmen rather than talk to regular black people. It gets reporters off the hook, but it is of dubious usefulness. Spokesmen are paid never to agree with opposing points of view, which is why public discussions of issues from abortion to gun control to race seem to have devolved into a series of unresolvable debates. In the meantime, individual and especially middle-class voices become almost inaudible. (A significant exception is New York Newsday, which captures

many more diverse minority voices than any other mainstream news organization in the city.)

African-American journalists who might penetrate the community remain few in number. According to the American Society of Newspaper Editors, just 2.890 of 53.711 newsroom workers at the nation's newspapers are black, as are 495 of the industry's 12,758 editors and other supervisors. The New York Times. thanks in large part to African-American reporter Isabel Wilkerson, was able to put together the brilliant series "Children of the Shadows" last year and gave us a rare chance to read the words of young blacks-a group whites generally fear, understand little, and more often see on television with heads bowed and in handcuffs.

Wilkerson's efforts are increasingly rare because most journalists are now confused and weary of race. But the truth is that we really know little about race and agree on less, Issues of race permeate virtually every significant domestic issuewelfare, crime and justice, family life, entrenched black and white stereotypes, taxes, social spending, urban life, education, politics, housing. Race appears only episodically on the front page in a sober context, and then most intensely when it blows up in our faces, as in Crown Heights or L.A.

Race would be a great story to revisit. We need to understand why middle-class blacks are getting angrier even as they become more prosperous. Why some blacks have been unable to assimilate in the storied, traditional American way. Why family life in some black neighborhoods has collapsed. Why joblessness among young blacks defies anti-discrimination laws, affirmative action, even more education. And why, for that matter, Jews are being used as historical scapegoats by this coun-

try's historical scapegoats. In profound ways, blacks and whites no longer see America in remotely similar ways, "Whites and people of color are poles apart on the American Dream," found a recent survey by the National Conference of Christians and lews. Eighty percent of African-Americans feel they lack the opportunities whites enjoy, while 63 percent of whites believe African-Americans have an equal opportunity to obtain skilled jobs. The black-lewish divide is a symptom of the deeper malaise much more than it is the cause.

The ability to explain distant people to one another-as well as to report their real differences and divisions unflinchingly-is at the very heart of the news media's best traditions. It would be a natural and timely journalistic service to bridge that gap with relentless doses of truth. Perhaps we could rename race and call it Whitewater.

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The Culture Business/Paul Alexander

PUTTING A PRICE ON ANDY

THE JUDGE SPEAKS

HOW HUGE WAS ANDY WARHOL'S FORTUNE when he died? When the artist succumbed to a heart attack on February 22, 1987, in New York Hospital following routine gallbladder surgery, no one really knew for sure. And for years, the estate of Andy Warhol, the New York State attor-

ney general, the Andy Warhol Foundation for the Visual Arts, and Edward W. Hayes (the former and the foundation) have quarreled over this question. Last month, a judge finally decided what Warhol was worth. In the process, the also handed down some sharp criticism of two of the dispute's main players.

The feud stems from a contract Haves signed with Frederick W. Hughes, Warhol's good friend and the estate's executor, that gave Hayes, as the estate's attorney, a fee equal to 2 percent of the final value of the estate. In time, though, the parties came to disagree violently over just how much that should be. They all acknowledged that Warhol's nonart assets-his real estate, stocks, bonds, films, and the \$25.3-million-worth of collectibles Sotheby's sold in 1988-totaled \$119 million. What they could not agree on was how much Warhol's own art was worth.

Warhol still had in his possession a lot of his artwork when he died: 4,118 paintings, sculptures, and collaborations: 5,103 drawings: 19,086 prints: and 66,512 photographs. Christie's, which was hired originally by Hughes in early 1990, put the value of the art at \$265 million. But because there was so much of it. Christie's applied blockage discounts-an appraising principle by which a piece of art can be reduced in value if it is part of a large block of work by the same artist being sold at one time. After applying blockage discounts ranging from 60 to 90 percent, Christie's said the total value of Warhol's art was a mere \$95 million.

"I was hoping this was a typographical error," says Hayes, the charmingly swaggery tough-guy man-about-town and former South Bronx prosecutor. It wasn't. So Hayes hired Jeffrey Hoffeld, a Manhattan art dealer who does appraising work for

the IRS and others, to do another appraisal. In the end, Hayes contended that all of Warhol's art—all those Marilyns and Jackies and Lizes and Campbell's Soup cans—were worth a stagegreing \$708 million. With such a big discrepancy between the two totals, the disagreement was bound to end up in court. In short, Hayes said he deserved \$16 million and his an-



AND THE WINNER IS: Lawyer Edward Hayes.

tagonists said the \$4.8 million he'd already gotten was excessive. Surrogate's Court judge Eve Preminger decided to try the matter in two stages: She would first set the value of Warhol's estate, then determine Haves's legal fee. Last fall, the trial's first part took place. Haves was on one side. On the other were the estate, the foundation, and the attorney general, whose office is responsible for overseeing public tax-exempt institutions such as the Warhol Foundation, the chief beneficiary of Warhol's will. Attorney General Robert Abrams became involved because he objected to Hayes's collecting on the 2 percent contract. Thus the estate, the foundation, and the attorney general all ended up supporting the low value Christie's had put on the estate.

Hayes hired Jeffrey Hoffeld, a Manhattan art dealer who does appraising work for sion. Warhol's art was worth \$391 mil-

lion, four times more than the value Christie's placed on it. Preminger arrived at this number by pricing each of the four categories of Warhol's art: The paintings, sculptures, and collaborations had a net worth of \$249 million (Preminger reduced their unit value of \$312 million by a 20 percent blockage discount); the drawings, \$29.5 million (\$45.5 million redwawings, \$29.5 million (\$45.5 million redwawings) redwawings, \$29.5 million (\$45.5 million redwawings) redwawings redwawings redwawings redwawings redwawings redwawings redwawings redwawings redwawings redwa

duced by 35 percent); the prints, \$48 million (\$86.6 million reduced by 30 percent); and the photographs, \$64 million (\$80 million reduced by 20 percent). Adding in the \$119 million-worth of more conventional assets, Preminger fixed the value of Warhol's entire estate at \$510 million. That means Hayes could be owed as his legal fee \$10.2 million, twice what he had collected between February 1987 and early 1990

While she was critical of Christie's in general, Preminger singled out Martha Baer, the senior director of twentieth-century fine arts who oversaw the aution house's appraisal, because she ignored "imnumerable sales consummated by other auction houses and dealers" and because in valuing the art she could not "explain how she chose Iher] discount rate[s]." Christie's takes exception to this criticism, saying that the Warhol appraisal "represents the best opinions of the finest experts in the field."

ing. "All of the experts for the foundation," she wrote, including those from Christie's, presented "a negative view as to the marketability of Warhol's art" that "is not supported by the empirical evidence."

Preminger saved her strongest attack for Archibald L. Gillies, the Warhol Foundation's Waspy president, who through the years has offended many of Andy's friends and associates with the way he's handled Warhol's money. In April 1993, Gillies had a lunch with Stephen Lash, a Christie's vice-president. during which he told Lash about a particular block of Warhol's art worth \$60million that would be available for auction soon. "Although Gillies was aware that Christie's hoped to obtain that business," Preminger wrote, "neither he nor Lash saw any impropriety in engaging in such a discussion while the appraisal



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was ongoing. [Though] the evidence here does not rise to collusion between the Foundation and Christie's, it does demonstrate a conflict on the part of Christie's in seeking future business from the Foundation at the same time it was retained to render an impartial appraisal."

Gillies bristles at the judge's allegation, "Over 95 percent of the appraisal had been done a year to a year and a half prior to that lunch," he says. "So the judge's accusation that we were doing business at the same time the appraisal was being done was just wrong. I'm really quite angry at the judge for her presentation of this alleged incorrect behavior. It's painful personally." Even so, New York State attorney general G. Oliver Koppell, who took over for Abrams in January, is "concerned" over the allegation of conflict of interest. "We'll review this issue in connection with a general review of the manner in which the foundation is being operated," Koppell

Koppell should be concerned, especially now that Fred Hughes is singing a new tune. Hughes has said that if he had known that representatives from Christie's and the foundation were meeting privately-there were many more meetings besides the one lunch between Gillies and Lash-he might not have agreed with the \$220-million figure Christie's placed on the estate, an agreement he made in the summer of 1993 before he found out about the secret meetings, "It would have been relevant to my decision, but I didn't know about the meetings," Hughes claims, "and it was my idea to have Christie's do the appraisal in the first place." He calls Preminger's decision "intelligent" and "totally sensible" and now says that the estate is

worth \$600 million. Why does this matter to anyone besides the clique caught in this seemingly endless legal war? Because under New York State law, the Warhol foundation is required to give away 5 percent of the value of its assets each year to the public. Had Preminger's figure of \$510 million been placed on the estate in 1991, instead of the \$220 million Christie's came up with, the foundation would have been giving away much more. "The whole thing about the 5 percent rule is a bogus issue," says Peter Gates, the foundation's attorney. But Koppell doesn't see it that way. "Certainly the decision must be considered in determining the compliance of the foundation with the 5 percent rule," he says. "After all," says Brigid Berlin, a longtime friend and employee of Warhol's, "that's where Andy wanted his money to go-to the public. He sure wouldn't have wanted it to go to Gillies. Andy would have hid on the staircase to get away from the likes of Arch Gillies.

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The National Interest/Jacob Weisberg **PHILADELPHIA** STORY



TRANSFORMATION: Rendell scrubs a floor in the city hall he inherited.

RUDY'S ROLE MODEL

IN PHILADELPHIA A COUPLE OF YEARS AGO. with an afternoon to kill, I decided to pay a visit to the Museum of Art. It was a memorable experience. As one climbed the monumental front steps (where a bronze Rocky once embarrassingly stood), decay abounded. Broken glass and trash proliferated all around the neoclassical building; weeds sprouted through the broken pavement, Inside, most of the galleries were spontaneously shut-on Saturday-because too few guards had turned up for work. To me it was a grim symbol of the city as Alzheimer's victim, unable to care for itself in the most minimal way. It made Philadelphia seem less a great urban center than the ruin of one.

Visit today and you'd hardly know the place. The stairs are swept, the hedges trimmed, the museum open and filled with flowers. Who gets credit for the transformation? A gruff, profane career politician named Ed Rendell, who was sworn in as mayor shortly before my original visit, and whom most Philadelphians credit with rescuing their city. At the museum, Rendell solicited outside bids on the work city employees were performing so poorly. Private companies won contracts for guard, custodial, and mainte"more frequent patrols, prompter maintenance, and a cleaner building," in the words of David Cohen, the mayor's chief of staff, it also saves \$2 million a year.

The museum's resurrection serves as a case study in the reform project that has made Rendell a local hero and a model for newfangled mayors around the country. It has been a dramatic ride that began with a photo-op of the bulky 50-year-old on his hands and knees scrubbing bathrooms in the filthy city hall he inherited, as he struggled to stave off imminent bankruptcv. Two years later, having eliminated a quarter-billion-dollar annual deficit while avoiding tax increases and substantial layoffs, Philadelphia is actually running a small surplus. The city still has problems, of course, but seems to get healthier every day. New statistics even suggest that its endemic job loss has slowed

Not the least of the Philadelphia disciples is Rudy Giuliani, who invoked Rendell repeatedly during the campaign as the exemplar of his "reinventing government" theme. Though Rendell is a Democrat and Giuliani a Republican, both conform to a pattern that extends to Richard Daley in Chicago (the current mayor, not his late father) and Richard Riordan in Los Angeles as well. Both are white fiscal conservatives promoting nance services. Not only does this mean tough, commonsensical, back-to-basics

reform in the wake of a black predecessor.

But there's a special relationship between Rendell and Giuliani, Rendell grew up in Manhattan and comes to visit his mother. who lives on the Upper East Side. When in town, he drops by City Hall to offer Rudy counsel. Rendell's advice also passes through his No. 2, Cohen, to Giuliani's chief of staff, Randy Mastro. They were law-school classmates at the University of Pennsylvania and speak often about such topics as municipal-union-busting and competitive contracting. So strong is the tie between the mayors that enemies of reform in the two cities are getting together; six New York City Council Democrats hostile to privatization recently took a field trip to Philly to meet Rendell opponents.

Of course, Rendell has had it easier in certain respects. Philadelphia's government never grew into the social-utopian leviathan New York's did. Ester Fuchs who heads the urban-studies center at Barnard-Columbia and is author of the book Mayors and Money, also points out that Rendell's position in 1992 was more closely analogous to Ed Koch's in 1978. For political purposes, worse is better. Because Philadelphia was genuinely in crisis. Rendell could credibly maintain there was no alternative to his cuts. Giuliani's New York, despite its current \$2-billion budget shortfall, isn't at that brink. Rendell has another advantage, too, in cutting government as a Democrat, "It's the principle that it was easier for Richard Nixon to recognize Red China," he says. "Rudy doesn't have that kind of position.'

These impediments notwithstanding, Giuliani has done his best to follow the Philadelphia script. The distinguishing feature of Rendell's first year was a knockdown negotiation with municipal workers. To balance the budget, he demanded a wage freeze, cuts in benefits, and changes in work rules. The result was a citywide strike that lasted just sixteen hours. The mayor recalls sleeping on the floor of his office when a call came at 4:15 A.M. from his negotiators. They told Rendell they could settle the strike if he would give up on using volunteers like the National Guard, which had offered to clean and seal crack houses. Nothing doing, the mayor said. The unions caved. Giuliani was equally tough-minded in his insistence on buy-outs and reassignment for city workers. Unlike Rendell, he won without a strike. Giuliani also seems intent on following Rendell's example in bidding out city services to private firms.

The problem is that while Giuliani talks



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the talk, he lacks the personality that has made Rendell such a beloved figure. The missing element is charm, which in a politician encompasses savvy, press relations, and showmanship, in addition to actual charm. In the course of an average day, Rendell seems to experience the full range of human emotions, from glee to fury. He schmoozes ebulliently, making no effort to restrain his caustic wit as he takes care of business, grand and petty. The recent morning I spent in Rendell's office was the day of the Phillies' opener, a near-sacred event for the sports-mad mayor. In the midst of various crises, he worked the phones to get last-minute seats for a congressman's mother. (He put them on his own credit card.) "You've got to take care of the little stuff, or it'll kill you," he says. So intent is Rendell on bringing cash to the city's coffers that he'll perform weddingsfor a \$500 donation to the recreation department or the library. By contrast, Giuliani's tight-lipped, joyless demeanor makes governing look like nothing but a chore.

The most striking example of Rendell's political knack is his deft handling of a city council that Bill Green, a previous and more frustrated mayor, famously called "the worst legislative body in the free world." Early on, Rendell struck a crucial alliance with John Street, its president, who is a former antagonist. Although he had the power to block the mayor's privatization initiatives, Street has supported all 21 of them. And because Street is the city's leading black politician, the entente promotes racial harmony as well, "Most of the successes we've had as a government we could not have had without John Street," Rendell says, taking pains to share credit, as he al-

ways does. The day I watched Rendell, their relationship might have fractured over a dispute about Philadelphia's application for a federal empowerment zone. Winning the zone means a big pot of money-\$100 million. And thanks to New Jersey senator Bill Bradley, who earmarked one of the zones for an urban area spanning two states, Philadelphia and Camden have an inside edge. But at 11 A.M., just hours before a joint press conference to announce the application. Street decided he wanted to change the zone's boundaries to include more of his constituents. Rendell was in a rage, then close to despair, as the moment to leave in time for the Phillies game came and went. He punched the air and barked obscenities. But in talking to Street on the phone, he was the soul of civility. The two struck a new compromise with which neither was entirely happy but which saved the day. The next morning's Inquirer carried no hint of a turf war, just an editorial endorsing the

Compare Giuliani's handling of the much-hashed-over Cortines incident. After a week of publicly imploring Cortines to cut more jobs, Giuliani got what he

wanted from him. But then he traded his bully pulpit for a private bludgeon. By trying to humiliate the chancellor after he'd gotten the essential concessions he wanted from him, the mayor lost the public's sympathy. Rendell defends Giuliani in that instance, saying he deserves more of a chance and pointing out that he has never held elective office before. But it seems likely Rendell would have handled the situation more shrewdly. After getting Cortines to do his bidding, Rendell would have allowed him to save face.

When he does happen upon an unmoving obstacle, Rendell assaults it with a rare flair. Shortly after his election in 1992, the unions theatened to sue over his use of volunteers to clean up City Hall. Rendell practically begged them to make his day. Crusading against excessive leave time for city workers, who used to be able to take off as much as seven weeks a year, he would challenge crowds to name all fourteen official holidays. When he reminded them of Flag Day, they cheered. (Rendell, who is Jewish, also thinks Good Friday should count only as an administrative-leave day. He's been stymied so far on that one, not because his janitors are especially devout Catholics but because it's an automatic three-day weekend.) He's still outraged at some of the rules he succeeded in getting rid of. "If you were a tractor-trailer driver and your truck was out of commission, we couldn't force you to drive a smaller truck," he sputters. "You'd just sit on your ass."

The lesson for Giuliani is that sound management principles are a necessary but not sufficient condition for the urban renaissance. What's needed is good management combined with good politics. Rendell keeps David Osborne's Reinventing Govemment next to the lerusalem Rible on his bookshelf, but he's miscast as a technocrat. He's an instinctual, glad-handing pol who thinks his city needs a partial return to the patronage system. Unlike Giuliani, who mistrusts journalists, Rendell lays himself open to the press, allowing reporters to hang around with him for long, unguarded stretches. His attitude is that he has nothing

to hide and a lot to be proud of. Sometimes he's too open for his own good. A few weeks ago, Rendell made the news when Lisa DePaulo, a writer for Philadelphia magazine, wrote about his offensive behavior on a trip to New York. (Rendell had joked about her wearing a spiked metal bra and speculated on her talent in bed.) There was a strong reaction-against DePaulo. So great is the feeling that Rendell is pulling the city back from the precipice that most Philadelphians simply disregard negative information. Shhh, they say, he's saving the city. That's not just because Rendell gets the garbage picked up. It's because he has made Philadelphia feel good about itself for the first time in years. That change of mood, as much as a balanced budget, is what New York needs.

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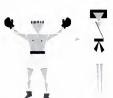
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FAST TRACK

EDITED BY STEPHEN I. DUBNER

BEAUTY AND THE BEAST NO. 1

Goody-Goody Disney Lands in a World of Grifters and Scams

GNORING NEAR-UNANIMOUS critical dismissal, parents last week shelled out \$603.494 for Beauty and the Beast tickets the day after opening night, setting a new record. That alone would be enough to make the Broadway Establishment glower still more intensely at Disney, the carpetbagging producer. But there are longer-term issues at stake-that is, Disney, the squeaky-clean new kid (with an international, multi-billiondollar reputation to protect). has established its beachhead on Broadway, where, for the past century, business has been done in a less-shall we sayregulated manner.

Even without Disney, though, more attention has begun to be paid to certain Broadway practices: ticketscalping (which state attorney general Oliver Koppel has vowed to stymie), "ice" (the insider-trading equivalent of scalping), and plain old embezzlement.

Two years ago, during the run of Catskills on Broadway, a theatergoer could spot Freddie Roman, one of the show's stars, keeping an eye on the box office before curtain time. His suspicions were not unfounded: The Manhattan district attorney's office investigated the Nederlander Organization, the show's landlord and lead producer. and found the Catskills coffers some \$200,000 too light. (One Nederlander executive subsequently resigned, but no criminal charges were filed.)

Just last week, the Shubert Organization fired the house manager and several boxoffice workers from its

in Philadelphia. The Shuberts are saving nothing, but theater insiders assume that the Forrest, like its Broadway cousins, was awash in "ice." which works like this:

The treasurer at a particular theater's hov office sets aside choice seats that he will sell only to ticket brokers or conciergesthe general public never has

a shot at them. A broker often keeps an account with a treasurer and settles up the



boss Gerald Schoenfeld.

following week by writing a check for the amount of the tickets. then pays the "ice" in cash. With no shortage of expenseaccount tourists willing to pay \$150 for Phantom tickets, it's small wonder that box-office treasurers have been known to prowl the West Forties in

brand-new Mercedes sedans. There are inevitably those who would rather look the other way while Broadway sharpies practice these old tricks, conjuring as they do the Rialto of Ziegfeld and Runyon, Meanwhile, Beauty and the Beast has landed, and Disney will soon occupy its own theater, the New Amsterdam, on 42nd Street. It appears that Warner Bros. may trundle in as well, casting so much big-time corporate limelight on a world that might prefer to keep spinning in the comfort of its long, long

BEAUTY AND THE BEAST NO. 2

Seven Ways to Leave Your Lover

VERY UNHAPPY FAMILY IS unhappy in its own way. The Brinkley-Joel family, though, was more



Split personalities.

- creative-and prolific-than most. To wit: loel had taken to
- "taunting the 40-year-old Uptown girl about her wrinkles." (New York Post)
- Brinkley "wanted burly
 Billy to look younger too, and particularly wanted him to dve his beard." (New York Post)
- · "Joel . . . enjoyed the concert tours, the glamour, and the groupies." (Daily News)
- There was a "clash of class between the California supermodel and the suburban songwriter." (New York Newsday)

- "loel also complained about Brinkley's spending sprees and highbrow friends." (London tabloid The Sun)
- · "Brinkley may be pregnant . . . [by] Rick Taubman, the California developer who was with her when their helicopter crashed in Colorado." (Daily News)
- · "Brinkley's brush with death . . . made her decide to end the nine-year marriage.' (London tabloid Today)

Elaine Schock, loel's spokeswoman, would hazard only this: "Don't believe everything you read.

VIVIAN BARAD

shadows.

APOLOGISTS NO. 1

MY OWN PRIVATE NIXON

HAVE ALWAYS LOVED NIXON, MOSTLY BECAUSE I ALWAYS thought he was like me. I discovered him at 7, in 1952, when I read that, as a suitor courting Patricia Ryan, he loved her so much that he even drove her to her dates with other young men just so he could have a few more minutes with a woman who made the loneliness go away. Love and companionship before a foolish pride: the mark of a poet's soul, or so I thought in 1952. That's what I still think: not "Tricky Dick"—the least-tricky person on earth, in fact—not the tough guy stalking domestic Communists, not the "new" Nixon, but a lonely guy who wore a shroud of solitude everywhere he went except when he was with his family.

While the others show you their photos of Nixon with Alger Hiss or Nixon with Mao Zedong or Nixon waving good-bye from his helicopter on the South Lawn the day he resigned, let me show you a few shots of the Nixon of whom I became terribly fond, within his fortress of solitude.

The first one was in the winter of 1974, as I recall. RN had gone back to San Clemente, had almost died from phlebitis, and was living a quiet life of distant vilification in his house on the ocean cliff south of town. I had come out from New York City to do some reporting about the TV business. I had rented a car and driven down the coastwith Diane Sawyer, who was then RN's aide, giving me directions

I was ushered into an office a hundred vards from his house. It was a prefab iob that the government had put up for him as part of the western White House, and in a modest

office, overflowing with flags and photos, in the chilly, foggy Orange County noon, only a quarter-mile from a massive concentration of surfers, there was Nixon-dressed in a heavy. Wall Street lawyer's gray wool suit. He fayored his phlebitic leg, propping it on an ottoman. He stroked the red fur of his Irish setter, King Timahoe. As he talked, and as he picked up the vibes that he was with a friend and fan, he relaxed. (I had written speeches for him from November 1973 to the end, but we had rarely had a moment alone.) He took me on a tour d'horizon of the world's problems. He talked about who he felt were the most capable races of the world (at the top of his heap were Jews and Japanese and Chinese—he particularly loved Lee Kuan Yew of Singapore), and then turned to the Arab-Israeli impasse. He thought peace could be made with Egypt (he was right) and perhaps

even with Syria (he may be right about that), "But I don't know what the hell you can do with the Palestinians," he said, "unless you're going to hang 'em all." And then he laughed, knowing that he'd just said something naughty and impossible. "Of course," he added almost immediately, "they have to be included in the peace process, too." But then, in spite of himself, he laughed again-the lonely boy whose life sentence it was to always be a good boy, getting away with something bad. I always thought it was exactly this feeling that allowed him to pretend to be a tough guy when talking to Haldeman and Ehrlichman-the tough-guy act from the guy

who was not tough at all. the moment of hanging with the bad boys when his mother wasn't looking.

Scene two: By 1980, RN and Pat had had enough of the lonely life in Orange County. They sold the house and made plans to move to Manhattan-which was always his favorite place (he was jazzed by the density of thought in the heart of enemy territory. and from being around his fellow intellectuals). His friends from Orange County, many now rich and famous, each one of them loyal to the death, held a going-away party by his pool. It was a beautiful night, and RN shook hands in a receiving line until all, or almost all, of his guests had arrived. Then, he was nowhere to be seen. Surely, I thought, he must be closeted somewhere with Walter Annenberg or Justin Dart, laughing about old times.

But when I went up to the main house half an hour later, there was Nixon, in a wool sport jacket and tie, become so used to solitude that even when he was with



The loneliest president? Neither aloof nor standoffish, but shy.

alone.

It is not that he was aloof. Nor that he was standoffish. He was a shy, lonely man. A great statesman and innovator, a unique peacemaker, but a lonely man always. The only times I saw him not alone, genuinely part of something, were when he was with his wife, when he was playing with his grandchildren, when he was with Tricia and Julie. When I think of him now. during his final crisis. I keep thinking of a song he probably never heard: "Maybe I'm a lonely man who's in the middle of something/ That he doesn't really understand . . . ," sang Paul McCartney, who could have been talking about the politician I BEN STEIN

friends, the best friends he would ever have, he wanted to be

APOLOGISTS NO. 2

Milken the Magnificent

HE TEXT WAS HELPING find a cure for prostate cancer. The subtext was Michael Milken's rehabilitation into polite

society. This curious mixture of motives drew an even curiouser collection of celebrities to Milken's festive dinner at "21" last week: Bill Cosby and Carl Icahn, Larry King and Bianca Jagger, former first daughter-in-law Margaret Bush and former football/needlepoint star

Rosey Grier, along with überghost William Novak, who is writing Milken's side of his saga for Hyperion. From the lectern, Milken

talked about the disease from which he suffers but which is now in remission, and lamented that health-care reform would mean less money for cancer research.

At the tables, guests talked about Milken's legal ordeal. All those present seemed to agree that Milken was a scapegoat, a hero of capitalism who took a bum



At "21" last week, a rehabilitation of Milken's rep.

rap for the so-called excesses of the eighties. So if Michael Milken didn't

do anything wrong, why did he cop a guilty plea?

Real-estate lawyer Marvin Olshan compared Milken to the Guildford Four defendants, portrayed in the film In the Name of the Father. who were convicted as a result of coerced confessions, "By the

time they get done with you," said Olshan, "you'll sign anything." Jude Wanniski, the leading evangelist of supply-side economics and longtime

defender of Milken, took things a step further. "Michael," he stated flatly, "is incapable of jaywalking."

The festivities were interrupted when Bill Clinton telephoned the party from Washington with a message of support-for prostate-cancer research, not rapacious inside trading. The president didn't seem to want to talk to Milken. or even acknowledge him, until Rosev Grier, talking on the speakerphone, gently mentioned who the host was.

"You tell Mike hello," said Clinton, maintaining thirdperson distance.

The president was far happier to speak with Cosby. who asked, via Grier, if

Clinton was calling collect. "If Cosby pays," Clinton answered. "Cosby could reduce the federal deficit if he wanted to.

"Actually, I just paid my taxes and all I have left is a thousand dollars," Cosby shot back, "Do you know someone who knows where I can put JACOB WEISBERG

MYTH VS. REALITY

Dirty Cops? Don't Say You Weren't Warned

N APRIL 15, NINE POLICE OFFICERS FROM HARLEM'S 30TH Precinct were indicted for a slew of offenses, joining three other cops from the 30th who had already pleaded guilty. While most victims of the rogue cops' violence were drug dealers, the arrests seemed to confirm the long-held suspicions of various black figures toward police enforcement in black neighborhoods:

What they said about cons:

· "One of the reasons for the drug trade in the black community is the collusion between some police officers and drug dealers.' (Reverend Herbert Daughtry, October 1993)

· "Police violence is a regular event in the black community. It's as regular as brushing your

teeth. The police . . . move to cover up their own insecurities by beating and whipping black men." (Sister Souliah, June 1992)

· 'Putting more police in the community . . . can only mean more misery for black people The day is coming sooner for the confrontation." (Sonny Carson, October 1990)

 "I don't understand why I'm supposed to like the police. They've never been a friend to black people. . . . I'd rather get rid of them before they get rid of me." (Ice-T, July 1992)



What the cops allegedly did:

 Officer Alfonso Compres allegedly collected some \$2,000 a month in protection money from drug dealers on West 139th Street, stole their drugs, and tampered with evidence.

· Officer Compres An allegedly dirty cop in custody, allegedly struck one drug dealer in the head with a

gun, snatched a bag of cocaine out of his hands, then shot him in the stomach.

 One Harlem resident estimated that police oversights allowed "more than a thousand coke spots" to operate in the precinct.

 When two of the indicted officers from the 30th were led out of the precinct house in handcuffs, they were greeted with fervent hoots and catcalls from neighborhood ALEY WILLIAMS residents

NEW YORK JOURNAL

GENTLEMEN, START YOUR SUBWAYS. . . .

T'S EARLY MORNING ON Saturday, April 16, and subway conductor Ben lvey is anxiously pacing in the cafeteria at the 207th Street railyards. He is one of just eleven conductors and twelve train operators (formerly known as motormen) selected from more than 300 Transit Authority employees to compete in the Third Annual Rapid Transit Rodeo.

"It's only nervous energy," says Ivey. He straightens his tie, puts out his cigarette. "You've just got to channel it the right way."

8 A.M.: A roisterous crowd of TA employees and their families gathers for coffee, bagels, and glazed doughnuts. Holding court at one table is Russell Barone, an N-train driver who won last year's train-operator competition. His voice flecked with emotion, he recalls that

victory as "something you can't even describe." All the contestants wear sky-blue MTA shirts, sharply ironed. Blue blazers look freshly drycleaned: neckties are unstained and expertly knotted. TA senior director Harry Robles looks like a proud father, "No one gets paid any overtime to come here." he

9 A.M.: Conductors (they're the ones who announce the stations and open the doors) and train operators; (who actually drive the trains) file into a back room for the written exam. The questions range from obscure (the intricacies of rail acceleration) to mundane (the rules of TA protocol). Next comes uniform inspection,

during which contestants are judged on neatness, the contents of their equipment bags, and whether their wristwatches are properly set.

10 A.M.: Conductors hustle off to track 6 for the

and, with just one application of the brake, bring their 160-ton train to a gliding stop as close as possible to a vellow rubber cone. It's like Greg and Marcia Brady's driving competition, but without the

egg. Alma Assing, along with several other drivers, brakes either too late or too lightly, and crushes the cone. Russell Barone stops four feet, five inches away.

1:15 P.M.: As lunch is served in the cafeteria, tired contestants and their hopeful families begin to drift back inside

from the railyard. The judges, meanwhile, huddle in a back room to compute the scores. In the cafeteria, music plays: "Last Train to Clarksville," "Midnight Train to Georgia," "Ticket to Ride.'

2:45 P.M.: The judges emerge from deliberations. Harry Robles takes the microphone: Russell Barone has won the train-operator competition, and José Seda, of the A train, is the top conductor. "I feel terrific," announces Seda, who, like Barone, is now a two-time winner

For their hard day's work-without pay-Seda and Barone each take home a stereo system as well as two tickets to the national transit rodeo, to be held lune 11-in Sacramento, where there are no subways. ION GERTNER



WHO SIGNED OFF ON THIS, ANYWAY?

WHERE HAVE ALL THE CRITICS GONE? WASN'T IT JUST LAST FALLwhen Fernando Botero's bronze sculptures of fleshy nudes appeared along Park Avenue's mall—that everyone turned art expert? Irate East Siders complained that the Boteros were indecorous and unattractive and, furthermore, that the avenue was never meant to be a gallery. Why, then, nary a quibble when Fernand Léger's far more, um, arresting La Grande Fleur Qui Marche took root last month on Park at 57th Street?



booth of a parked D train, leans into the microphone. "Attention: Please do not hold the doors in the rear of the train," he says, "There's a train immediately behind this one.'

11 A.M.: Train operators drive a four-car subway train around the railyard's loop track. Each contestant must constantly stop for test obstacles-red signals, water hazards. Judge Melvin Spruill marks off results on his clipboard. Spruill, who is now a TA instructor, laments that the rodeo didn't exist when he drove trains. Would be have won? "Indubitably."

12:30 P.M.: Train operators must thunder down 1.100 feet of track

MAYBE IF WE JUST IGNORE IT....

What? Lucky Cheng's, a 6-month-old East Village restaurant where uncool people are unwelcome.

Why? The waitpeople are all Asian drag queens. Where? "Styles of the Times": the New Yorker's

"Talk of the Town": Frank DeCaro's Newsday column.

Why Not? Manager, there's a flygirl in my soup. Waitpersons flirt with male diners, overcrowd women's bathrooms.







THE TOPS IN TOWN THIS WEEK

BY RICHARD DAVID STORY

BOOKS

From Tapas to Meze, First Courses from the

From Tapas to Meze Mediterranean Shores of Spain, France, Italy, Greece, Turkey, the Middle East. and North Africa. Ioanne Weir: This may be the most appetizing cookbook of the by Joanne Welt year. Weir, who's cooked at

Chez Panisse and taught cooking in San Francisco and New York, traveled the Mediterranean.

finding and refining recipes. (Crown. \$27.50.)

ART ise Bourge his ex sion of last

r's forty-fift ice Bi only artist representir erica—54 works in an

traordinary range of mate ble, bronze, wood, steel) are at the Brooklyn Museum.

MSHOPPING

After years of that little green bottle, Perrier has come up with a series of art bottles. Over the next few weeks, they'll be showing up in cooler restaurants all over town.



M U S I C As one star sets, another rises. This

week, there are concerts by yesterday's darling, Kathleen Battle as well as today's, Cecilia Bartoli. Battle will be giving her first solo recital since her—how shall we say it?—difficulties at the Met before Daughter of the Regiment. At Carnegie Hall on April 27. Bartoli's concert at Alice Tully, on April 25, is completely sold out, but on May 1, she sings (with the Met Orchestra) a rt concert aria and Ravel's Vocalese at Carnegie.

The same night Battle sings, that other controversial diva Jessye

Norman is giving a recital (alsa telecast live on nnel 13) from Lincoln Center. Jessyel has No singing with the Orchestra of St. Luke's at Avery Fisher Hall, She'll o the last scene from Strauss's Capriccio, a so cycle by Kurt Weill

ineup of arias.

TASTINGS BY ALEXIS BESPALOFF

Moreau, best known for its fine Chablis, has introduced a pair of inexpensive varietal wines from the south of France-a crisp 1993 Chardonnay and an appealing 1992 Merlot (about \$6).

ASK GAEL

Whatever happened to Phoenix he same family that fed us for ears in the arcade off the Bowery in Chinatown has resurfaced in a narrow, pleasa hideaway at 242 East 40th Street (983-6666), Spring ans fresh sautéed sa pea leaves, scallops and shrimp with chive, live Dungeness crab, and oll th

house favorites—fried milk with crab, pepper-and-salt shrimp, and minced clams in lettuce wrappers.



RECORDINGS

Brother Sister The Brand New Heavies: The music here is pleasant and danceable enough-sly funk, seventies Tower of Power division. But singer N'Dea Davenport lifts the Heavies' third album to a sexy higher plain. (Delicious Vinvl/East West Records.)

MOVIES

Red Rock West: B-budget noir. and great fun. Nicolas Cage, in a less grating performance than usual, is the sort of cool, daffy. out-of-it hero. Lara Flynn Boyle is all lush curves and pouty lips, and those indispensable low-budget accessories Dennis Hopper and J. T. Walsh are again on hand. The setting is a creepy, lonely little town somewhere in Wyoming where a murder for hire did-didn't?



who knows?-take place. At the Cinema Village.

TELEVISION Oldest Living Confederate Widow Tells All (page 83): Allan Gurganus's richly inventive novel has been. miraculously enough, turned

into first-rate television. And that cast: Diane Lane, Donald Sutherland, Anne Bancroft, This really is masterpiece ensemble acting and, according to John Leonard. 'delicious television." (CBS;

May 1 and May 3: 9 to 11 P.M.)

MKIDS

One can never be too rich or have too many teddy bears. Last December, Christie's auctioned of Elliot, the original, only-one-in-the-world blue Teddy for \$74,250. Now eiff, the company that delivion and five other colored b



again introducing the little blue one. He's \$225 at FAO Schwarz.

VIDEOS

A Perfect World: A flop when it was released last fall, this odd little movie should have been a whole lot better. The story's familiar: Convict escapes, goes on the lam, takes a young kid as hostage, and, along the way, realizes all sorts of hackneved truths about life and love and that sort of thing. Still, Kevin Costner

gives a grown-up performance: clever. intuitive, and rather touching. But Clint Eastwood (who also directed) and Laura Dern are extremely annoying in a goofy subplot.







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Moynihan Rules

An inside account of how New York's eccentric senator has overcome a miserable childhood, charges of racism, tales of drinking, Norman Podhoretz, and something called "tongue thrust" to become the most powerful person in the Senate

NE year was for: List

By Eric Alterman

NE SUNDAY EARLIER THIS year, George Stephanopoulos was waiting patiently in line for an early showing of *Schindler's List* when his beeper went off.

Daniel Patrick Moynihan, New York's senior U.S. senator, had just appeared on *Meet the Press* and sternly lectured the president of the United States (a fellow liberal Democrat, no less) on health care, welfare, ethics—subjects with which Bill Clinton has more than a passing acquaintance.

"Did you hear what Moynihan said about health care? About

welfare? About Whitewater?" asked Stephanopoulos's callers, a mixture of panicked aides and tantalized journalists. After about six of these, Clinton's senior policy adviser gave up on Oskar Schindler for the afternoon and headed back to the office to assure reporters that what they thought they heard and saw was not what they heard and saw at all. "Senator Moynihan is a brilliant man who is frequently misunderstood," said Stephanopoulos, whose many unofficial White House duties include Movnihan control.

Spin notwithstanding, Movnihan seemed to have a very clear sense of what he was saying—ideas delivered not so much in sorrow or anger as in careful calculation. He told Tim Russert, the host of Meet the Press (and his own chief of staff in the eighties), that the Clintons have been rhetorically careless in hyping the nation's "health-care crisis" while failing to follow through on their promised welfare-reform package. "We don't have a health-care crisis in this country," he announced to the nation's television audience, directly contradicting the White House line. "We do have a welfare crisis." Earlier in the week, Moynihan had called the president's halfhearted gestures toward welfare reform mere "boob bait for bubbas." He even threatened to hold health care "hostage" if the White House did not come up with a serious welfare bill, pronto. And as if all this weren't enough, on Meet the Press Moynihan responded, in perfect humor, with a simple "Yep" to Russert's question about

whether the president should appoint a special prosecutor in Whitewater affair, thereby becoming the first Democrat to break ranks with the stonewalling First Couple.

By coincidence, Stephanopoulos and I were to dine at the Moynihans' D.C. apartment that eve-

ning. Nearly everything said remains off the record, because I was invited as a social guest by Moynihan's daughter, Maura, rather than as a reporter. But the general tenor of the dinner is fair game. In the way of Washington, Stephanopoulos-between the predinner scotch and the Hebrew National kosher beef sausage at dinner-made it clear in his inimitably polite and respectful fashion that while he appreciated the senator's point of view, he nevertheless wished that he had chosen a somewhat less public forum to offer up his opinions about a special prosecutor. Movnihan professed surprise at all the fuss; he had been asked a simple question by Russert and had given a simple answer. The subject was changed.

Regardless of whether the White House thought Moynihan had behaved like a loose cannon, his surprise attack scored an almost perfect hit (Senate Majority Leader George Mitchell told me that even he had had no advance warning of Moynihan's fusillade). Three days after his Meet the Press appearance, the White House finally yielded to political reality and agreed to name a special counsel. Then the administration suddenly started circulating its first serious welfare-reform proposal. Had the

welfare plan been Moynihan's primary goal? "You're goddamn right," he replied.

Hillary Rodham Clinton called the senator to say that his intentions had been fully understood: "Yeah," the First Lady told Moynihan, "we got you." Her husband also voiced his . appreciation. Health and Human Services secretary Donna Shalala, whom Movnihan has more or less painted as the villain behind the slow pace of

welfare reform, also congratulated Movnihan on his victory. "What he was doing," Shalala says, "was keeping our feet to the fire. It is an appropriate role, and I got the message."

That the liberal First Lady and the even more liberal Shalala would go out of their way to assuage Moynihan-and after he had criticized and embarrassed them-is further testament to the senator's power. But there's a lot of subtext to all the politesse. Out campaigning, Movnihan was asked at an upstate town meeting about his relationship with Hillary. He paused pregnantly, and the room erupted in laughter. Then he turned diplomatic, saying the two enjoyed "a most cordial relationship.... She is a wonderful woman. You'd like her." A top White House official is similarly stiff-necked about Moynihan. "Hillary has the highest regard for the senator," he said. (Things between Moynihan and Governor Mario Cuomo are also less than absolutely warm. "They don't much like each other," says an observer who knows both men well, "They are like two 767s in adjacent air space.")

In fact, Hillary Rodham Clinton is exactly the kind of upper-middle-class lefty who has always peeved Moynihan. She is a silver-spoon "welfare militant"-the sort the senator blames for blocking his political cri de coeur: realistic welfare reform. The force field between the two goes back at least as far as 1987, when Movnihan launched a welfare-reform drive. Hillary was chairwoman of the Children's Defense Fund

OF MOYNIHAN'S DRINKING. AN OLD

friend says, "Pat's an Irish drinker; it's as simple as that. Drinking makes him slur words, but drinking can stimulate a person."

> (CDF), which strongly opposed the reforms that would have tightened up on child-support enforcement in exchange for new provisions on child care, education, and job training. Shalala, Hillary's closest friend in the Clinton cabinet and the First Lady's political alter ego, had also opposed Moynihan. His face reddens and his voice sharpens when he is asked about all this. "Half the people they appointed had opposed the Welfare Reform Act of 1988," he says. He is asked to name names. "Leave it alone," he replies, as if the mere mention of the names will ruin his entire day.

> OR FOUR DECADES NOW, MOYNIHAN, WHO IS SEEKING re-election this year in what should be an easy contest, has been lecturing presidents and the rest of us on everything from seat belts to throw weights. In the past, however, a president had to listen to Moynihan only when Moynihan was saying something a president might wish to hear. That is no longer the case. When Senator Lloyd Bentsen

> left his post as chairman of the Senate Finance Committee to

become Clinton's Treasury secretary, Moynihan was next in line for the chairmanship, and today virtually everything on the Clinton administration's front burner-health care, welfare reform, and trade, tax, and investment legislation-must pass beneath his editing pencil. George Mitchell recently announced his retirement, leaving the majority leader a lame duck and leaving Pat Movnihan the most



powerful man in the Senate. In the admiring words of Senate Minority Leader Bob Dole, who sits on the Finance Committee, Movnihan is "the key player."

Practically no one thought Movnihan would make it this far. His early rebellion against Democratic Party liberal orthodoxies, his controversial truth-telling positions on race, and his prominent role in the administration of Richard Nixon might have fated him to ioin the ranks of neocon cranks. like his onetime friend Norman Podhoretz. Tales of his drinking. his eccentricities, and his serious temper could have consigned him to the fringe, a sort of Democratic Party don with limited effectiveness-Goldwater without a legion of true believers. But at 67 and at the pinnacle of his power, Moynihan has not only endured; he has triumphed.

Few politicians can claim even one or two moments when they alone seemed to drive a major issue or public debate. Pat Movnihan can count dozens-car safety, nuclear-arms control, mentalhealth policy, a guaranteed-family-income policy, the tribulations of the black family, Social Security policy, the role of ethnicity, the end of the Soviet Union (which Movnihan-alone on the planet Earth, apparently-predicted in 1979).

Rarely acknowledged until re-

cently has been Movnihan's facility as a politician qua politician. His deserved and wellcultivated reputation as an intellectual and contrarian thinker, in fact, has always masked the instincts of a street-

smart horse trader who knows how to get along by going along. Rather than becoming a part of the neocon court in the Reagan age, Moynihan moved left, at least relatively speaking-a political necessity to preserve his base in New York. Today, despite his continued image in some quarters as a comparatively conservative thinker, derided by Sharptonists as well as the white far left, his ratings by the liberal Americans for Democratic Action and the American Civil

Liberties Union hover near 100.

OYNIHAN CAMPAIGNING CAN PROVIDE LESsons in just how quickly the senator can adjust to a political setting. Moynihan appeared before a gathering at the Fulton County Courthouse in upstate Johnstown and immediately shifted into rural mode. It was clear he did not want to be thought of as a Washington insider. He peppered his remarks with Clintonesque "I feel your pain" asides as voters complained about everything from overpriced treatment for leg pains to homelessness in Brazil. At one point, he called himself a "farmer," then wondered if his hands were rough enough. He finally decided they were the hands of a "trout fisherman.





and Ford. In the pictures clockwise fro he is sworn in as Ford's U.N. ambassador as Liz holds the Bible (children John, left, and Tim the background): marching in a parade a dia; and at a news co



Sometimes, though, Moynihan isn't quick enough. At a town meeting in Albion, New York, Moynihan is politely but consistently jabbed at by a group of pesky liberals who just won't shut up about single-payer coverage (essentially, socialized medicine) as an alternative to the more market-oriented schemes Movnihan has deemed politically feasible. His face narrows, his cheeks tighten, and his mouth collapses in an almost involuntary frown at the very mention of the term. "I was the one co-sponsor last year," he pleads with them, referring to last year's ill-fated single-payer legislation. "There were only two of us.

"You have to live in the real world," he adds, fighting to hide his annoyance. "I don't want to see the good become the enemy of the best."

"I've been to Canada, and it is a real place in the real world," fires back a physician with a ponytail, to more scattered applause. This makes Moynihan furious. Then the follow-up questioner comes up with the same line, to even more enthusiastic applause. The professor has been challenged by uppity smart-asses in the lecture hall. Movnihan collects himself, points his finger at the man, and gets as openly angry as politicians are allowed to get when running for re-election in upstate New York: "I don't like being threatened. I will give you my best judgment, and you will know what it is."

N MOYNIHAN'S SENATE OFFICE, THERE'S AN OIL PORTRAIT of John Butler Yeats (the poet's father) and handsome leather-bound library copies of The Public Interest, the neocon journal, as well as the Encyclopaedia Judaica and The Papers of Woodrow Wilson. But instead of Russell Baker of Masterpiece Theater, visitors get an old-fashioned Irish storyteller who combines an instinct for articulating middle-class resentment with genial good humor, interlarded with what seems like the entire Encyclopaedia Britannica carried around in his head.

Preparing to fly in a chartered jet to Buffalo to lead its Saint Patrick's Day parade, Moynihan is dressed for the occasiongreen corduroys with a green-and-red bow tie and a light-green checked blazer. His navy-blue socks and tan Hush Puppies are the notes that are (characteristically) off-key. Behind him, in addition to the books, is a humanoid sculpture done by his artist son, Tim, with photographs of his daughter, Maura, in India, and his grandson, the 3-year-old Michael Patrick Avedon.

(Maura, who lives in Washington, is currently divorcing John Avedon. the son of photographer Richard Avedon.)

"I have a story, and I would appreciate it if you would write it," he instructs me. "You won't, of course," he quickly adds, his enthusiasm fading. "No one ever does." The story is known to friends and staffers as the "Kennedy Pen" story. 1 inspire a telling of it with



PODHORETZ AND HIS WIFE, MIDGE

Decter, grabbed Liz Moynihan by the arms, pinned her to a wall, and screamed, "You're standing in the way of this man becoming president."

a question about health care: Might it not be dangerous, I wonder, both for government and for health, to add so large a responsibility to the public realm? His blood seems to quicken.

OYNIHAN IUMPS OUT OF HIS SEAT AND walks across the room to pick up a frame containing the pen in question. With it is a copy of Public Law 88-164: "Community Mental Health Centers Construction Act." It is, Moynihan notes wistfully, the last bill ever signed by President Kennedy, who gave Moynihan the pen just three weeks before he left for Dallas. "I was present at the creation," he said, "and nobody knows this but me. Everybody else who was present is dead. And I'm going around telling this story, and no one will hear me.'

The short form of the story is that Moynihan, as assistant secretary of Labor in the Kennedy administration, helped frame legislation that would deinstitutionalize the mentally ill and treat them-often with tranquilizers-in 2,000 community mental-health centers to be built by 1980. Mental hospitals across the country were soon emptied out, and the new, more "humane" approach began. "We built 420 [of the 2,000] and then forgot," bemoans Movnihan, "The Vietnam War came, the war on poverty came, and we went off," Eventually, he notes, "the problem of the homeless appeared. . . . So how does that problem get defined? A lack of affordable housing. That is my idea of a problem poorly defined."

If one message runs through the 40-year seminar in government that Moynihan has been running for the American people, it is to be careful in defining problems. The "healthcare crisis" is not one of delivery of treatment but of finance; street violence can be controlled not by outlawing guns but by taxing ammunition; the Reagan deficits, provoked intentionally for ideological reasons by Reagan budget director (and former Moynihan au pair) David Stockman, were much larger than publicly stated because of the government's willingness to steal from the temporary Social Security surplus; the Soviet Union was not the rising monolith trumpeted by Reagan and Norman Podhoretz but a rapidly unraveling patchwork of ethnic animosities, likely to explode because of its own contradictions; the solution to the problems of the

ghetto lies not in simply more government programs for jobs and education, as liberals and civilrights leaders have insisted, but in somehow strengthening the black family.

Moynihan is far more comfortable ventilating on these consequential matters than he is talking about his own background. Asked questions about his Runyonesque childhood-abandoned by an alcoholic father, he became a shoe-shine boy in Times Square, a longshoreman, a bartender in Hell's Kitchen-Moynihan reacts as though he has been asked to reveal the nation's most sensitive national-security secrets. "Yeah, sure, I tended bar," he replies. almost as if a fight were being picked. "Nothing

unusual about that, is there?" Next question.

ERHAPS MOYNIHAN FEARS THAT THE BARTENDER question will lead directly to a more difficult one: whether, in addition to being the most learned man in the United States Senate, and New York's most influential senator in a century, he is also a drunk. "Pat's an Irish drinker," says his old friend John Westergaard, who has served as treasurer for each of Moynihan's Senate runs. "It is as simple as that. Drinking can make him slur words more, but drinking can stimulate a person, too." There is no question that Moynihan likes to have a few, although his drinking-which may have tapered off a bit with age-does not seem particularly unusual for a person of his background, breeding, and generation. But he is, by 1994 standards, a serious tippler. Two weeks ago, at a large dinner the Clintons presided over to commemorate Thomas Jefferson, seltzer and white wine were the beverages passed during the cocktail hour. But Movnihan had insisted on and gotten a tumbler of scotch. Movnihan can be counted on to help with a bottle of wine at lunch. particularly if the Senate is not in session, and he likes a couple of scotches before dinner, plus wine with the meal.

Moynihan's strange oratorical style, it may now be revealed.

comes not from some quasi-British affectation—or, as is sometimes speculated, from drinking. According to his wife, Moynihan suffers from a speaking disorder called, she says, "tongue thrust." It is particularly accute when his mind works faster than he can articulate his thoughts and accounts for his many long, strange pauses (which aides lovingly and habitually mimic). The condition was originally diagnosed when Moynihan was a teenager.

The senator's tendency to slur his words after a few drinks, coupled with his tongue-thrust problems, have led some observers to conclude that he has been drunk on the floor of the U.S. Senate, but many of his Senate colleagues deny this in shocked and angry tones, saying they have never seen Moynihan's effectiveness impaired by drinking. (Indeed, since 1988, Moynihan has been pre-

sent for more than 99 percent of Senate votes.)

Moynihan's working habits are regular and unvarying. The senator, says Maura Moynihan, without grievance in her voice, works "every single day of his life, every Christmas, every kid's birthday, and every vacation." Even during the summer, at the family farm near upstate Oneonia, Moynihan follows a strict routine. He rises and has a breakfast of a boiled egg and toast. Then he makes his way to the old schoolhouse that sits atop a hill on the property and serves as his office. There, he has written or co-written eleven books and edited or co-edited live more. He works on a 1968 Smith-Corona electric typewriter and tends to drop into a sort of trance when writing. He talks to himself, his eyes roll back in his head, his hands move up in the air, and he often gets up and walks around the room.

OYNIHAN'S RÉSUMÉ IS BY NOW well known: the initial government appointment in the Kennedy administration, the years as a Harvard professor, the time with Richard Nixon, ambassador to India, ambassador to the U.N., and then, in 1976, his election to the Senate. While it is a fascinating career, his early years in New York are the most instructive.

The West Side piers where Mognihan served as a stevedore in the forties are today largely vacant, except for the naval museum on the aircraft carrier Intrepid. The Mognihans' comer pub on 42nd Street near the waterfront, where Irish dockworkers drank beer and whiskey while Margaret Mognihan's eldest shill etneded bar, has long since been demolished and replaced by a Federal Express warehouse. Mognihan particularly enjoyed pushing around college students who might come slumming in the neighborhood. His favored term of disparagement for the sons of the upper-middle classes was and is—"rich college fuck."

The Monitans had entertained hopes of rich-collegafuckdom for young Patrick until the journeyman journalist John Monitan Tourneyman and a drinking habit of could not kick. He left his wife and three children when Pat was only 10, never to see his wife, eldest son, or daughter again. The family was plunged into poverty and had to eke out an existence, moving from one shabby apartment to another, eventually settling above the

bar in Hell's Kitchen. While the family was living on the Upper West Side, young Pat chose to attend Benjamin Franklin High School, on 116th Street off the FDR Drive, graduating as always, first in his class. The high-school-yearbook editors predicted that Moynihan, virtually the only Irishman in a class of Italians, blacks, and Hispanics, would become a bank president, "cussing out the labor unions and dum radicials."

Over the years, Moynihan has recounted his decision to go to City College after graduation as a kind of freak accident. "I didn't know what a college was," he told one interviewer. He took the entrance test, he said, only to prove he was "as smart as I though! I was." These were also the years when the teenage tough acquired the unlikely nickname Jelly Roll Moyniban, owing to his enthusiasm for the jazz haunts of the 'Ilage over what he termed the "disappointing, filthy, colorless" atmosphere of CCNY.

After a year of college, Moynihan joined the Naval Reserve and prepared for the anticipated invasion of the Japanese islands. Sipping coffee on the living-room sofa of his Greenwich Village apartment, his Navy buddy Richard Meryman, now a freelance writer, recalls the sense of destiny that seemed to accompany the fun-loving teenager. "Pat was going to be somebody," remembers Meryman. "By God, he was going to move into an intellectual and social upper class."

HE NAVY SENT MOYNINAN TO MIDDLEBURY COLlege and later to Tufts, in Medford, Massachusetts. Moynihan remained a directionless and potentially explosive combination of street fighter and litterateur. One night just before graduation, Moynihan and a friend, Larsh Mewhinny, stopped for hamburgers at a Somerville diner after having a few drinks. Mewhinny backed his car into the one parked behind him, and when a local cop demanded Mewhinny's license and registration, Moynihan flew into a rage. He proceeded to lecture a clearly unimpressed police officer on Max



Weber's theory of charismatic leadership as the cop arrested him. When Moynihan resisted, the philistine officer whacked the future ambassador and senator hard with his nightstick and carried him off to jail. Moynihan continued to drift, at one point riding boxcars home from Montana after he was fired from a job clearing brush for the Hungry Horse Dam, where he lasted exactly a day, "The Canadians and Indians there wore spikes," recalls Meryman. "Pat wore Keds." Soon afterward, however, in 1950, Moynihan job 1 Fulbright fellowship to study government at the London School of Economics, where he fell in low with British political history, ded his bar apron for some Savile Row suits, and held boisterous parties at his apartment.

Moynihan got his master's and returned to New York, meeting the lovely Elizabeth Brennan while working as an aide to Governor Averell Harriman. Liz has told friends that an inebriated Moynihan barged into her room in the middle of the night before the two had ever dated and loudly announced, "You are going to mary me," before collapsing on the floor. They married in 1955. Like Moynihan, Brennan was Irish, political, and fatherless.

The marriage has proved to be the single smartest undertaking of Pat Moynihan's career. For all his talents as a thinker, writer, politician, and raconteur, Moynihan is only "marginally able to cope with modern life," according to one of his friends. After

horetz and much of the New Right in this period. In the seventies, the Podhoretzes and the Moynihans had been the closest of friends. The Commentary editor-in-chief and his wife, Midge Decter, had a country place near the Moynihans in upstate One-onta, and the freshman senator even dedicated his U.N. memoir, A Dangerous Place, to Podhoretz Su ta major break occurred one evening at the Moynihans house, where the Podhoretzes had been invited for dinner. One of those present said Podhoretz and his wife both grabbed Liz Moynihan—who was opposed to her husband's seeking the presidency—by the arms. They pinned her to the wall and screamed, "You're standing in the way of this man becoming president! If's you, if's you, if's you." Podhoretz denies the incident. Screaming, he said in dead earnest, "is not my style."

ERREY, MOYNIHAN'S CLOSEST FRIEND IN THE SENate, says his fellow Democrat is not "someone
who talks about his feelings," and this is true.
But that does not mean Moynihan is emotionally impervious. The most controversial part
of his carer revolves around what he has written about race. His "The Negro Family: The
Case for National Action," published in 1965, when Moynihan

was an assistant secretary of Labor in Lyndon Johnson's administration, was criticized and demorized by blacks and liberals. The report sought to examine the role that a weak family structure—something Moynihan had grown up with—played in perpetuating black povery. The report, said civil-rights leader James Farmer, was "fuel for a new racism" that

THE SENATOR'S DAUGHTER, MAURA, says the harsh attacks by civil-rights leaders on her father for his writings on race were "the lowest point in my family's life."

more than three years in his new apartment on Pennsylvania Avenue, he has not yet mastered its security system. He displays considerable pride in having figured out how to work the dishwasher. Also, Moynihan's grip on the popular culture that surrounds him is weak, at best. Once, upon being introduced to Carly Simon, he asked her how she supported herself. When she told him that she sang, he responded, "Oh, you can't make much of a living at that. What do you realfy do?" On Oscar night a few years back, a staff member asked the senator if he planned to watch the awards. "Well, I don't really pay much attention to football," he salt.

Liz takes care of the practical side of the couple's life. She pays the bills, fixes things when they break, and has moved the family each of the seventeen times that Pat's career called for relocation. Liz has also become her husband's chief adviser and handler. She ran the 1988 campaign and is considered "the final authority" on 1994. It was she, rather than her husband, who persuaded Nebras-ka senator Bob Kerrey (whom Moynihan had supported for president) not to wound Bill Clinton during his first year in the White House and to vote in favor of the 1995 budget bill last summer.

OVNIHAN'S SURVIVAL AND TRIUMPH could not have happened without his sharp political instincts. And these instincts have cost him some close friends. When he was first elected to the Senate in 1976, he was widely regarded as far to the right of most New York Democrats.

But Moynihan is not one for lost causes. When Ronald Reagan became president, in 1980, Moynihan began to move steadily left as the nation moved right. He was vociferous in opposing those Reagan policies—the cutting of aid to education, children, and mass transit—that would have a brutal effect on New York.

Moynihan's move to the left may be attributed in part to his need to secure a base in liberal New York, a concern compounded by a potential primary challenge in 1982—the most likely contender being Elizabeth Holtzman. Indeed, Moynihan broke with Pod-

would "turn the Grand Dragon of the Ku Klux Klan into a prophet." The, in January 1970, while he was serving at Cabinet rank as Nixon's assistant for urban affairs, a Moynihan memo that counseled Nixon to deal with the race issue through "benign neglect" was leaked to the New York Times. The memo was widely misread as suggesting that blacks should be treated with benign neglect, when, in fact, what Moynihan meant was that the then-clamorous and divisive debate—with Spiro Agnew on one side and Black Panthers on the other—should be muted so that the problems of violence and poverty could be dealt with in a rational way. Moynihan was attacked as an egghead Goorge Wallace in a bow tie.

But Moynihan says the benign-neglect memo wasn't the most painful period of his public life. "The response to 'The Negro Family' [five years earlier] was much more intense," he said, though he avoided revealing his own feelings about the tempest. Maura Moynihan remembers the controversy over the report, which happened when she was a small child, as concurrent with "the lowest point in my family's life." In a 1974 outburst to a New York Times reporter that he later regretted, Moynihan at last responded to the critics of the "Negro Family" study this way: "I grew up in Hell's Kitchen. My father was a drunk. I know what life is like," he said. Of the benign-neglect controversy, he said the reaction to his memo to Nixon nearly "killed" him. "I can never be usefully involved in those matters that I had been involved in," he said. "It won't ever be forgiven; that's all there is to it." Today he is reticent about this difficult period in his life-"You take these things one day at a time"-but the fact is, he has never given up. He may have a number of great ideas for the country, but he has only one real passion: to save future American families from the anguish that his went through and to finish the work he began so many years ago. And he'll be damned if Al Sharpton (his expected 1994 primary opponent), Bob Dole, Donna Shalala, Bill or Hillary Clinton, or anyone else is going to get in his way.

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The Drag Queen



Had a Mummy In Her Closet

The very, very strange story of the late 'Paris Is Burning' star and the corpse she may have stashed in her Manhattan apartment for 26 years

Jeanie Russell Kasindorf

HILD, IT'S WHAT DORIAN told ME TO DO. TAKE THE COSTUMES I WANTED AND sell the rest. So I had customers. They was going to a Halloween show."

"A ball?"

"No, no, no, it was straight people. They wanted Dorian's capes.

She was one hell of a seamstress, honey. One time, she wore a gold cape that covered the whole ballroom floor."

It was the end of the second week of chasing the story of the mummy in the dead drag queen's closet, and I was finally about to hear the story of exactly how the body had been found. The account came from Lois Taylor, the tall, smart-looking drag queen in the canary-yellow suit and



Drag queen left mummy behind

matching canary-yellow hat

from Paris Is Burning. She was an old friend of Dorian Corey's, the wry, aging drag queen who sat at her makeup table in a peach dressing gown spouting words of wisdom in the 1991 documentary. Lois took care of Dorian during the last three years of her life, while she was dying of AIDS. After she died in a hospital bed last August at the age of 56. Lois began selling off Dorian's fabulous costumes.

Which is how, one morning last October, Lois came to mcct her customers at Dorian's fourth-floor apartment in a once

genteel redbrick townhouse on West 140th Street, overlooking one of City College's neo-

to her own defense before returning to the point of the story. "That's what I told the cops. I cussed them out, child. They said, 'If we find your fingerprints on it. . . .' I said, 'I'll tell

you one motherfucking thing; you might see my hands on top of the damn thing, but I only weigh 135 pounds. I couldn't move that thing.'

The suitcase was so heavy and over-

stuffed that Lois didn't even try to find the zipper. She just picked up some scissors and told one of the customers, "Cut it." As soon as he did, a horrible stink came out of the dusty fabric bag. "That's when we called the police," Lois explained, " 'cause, honey, I wasn't chanc-

Did you see how the body was wrapped?'

"No, no, no, no, child," she said. "After the cops came, I didn't go back there. You look at something like that, honey, that's something you won't get over for the rest of your life."

there was a connection between a mummified body and the famous six-foot-twoinch drag queen, and on December 17 he ran the story in the New York Post's "Page Six." Johnson heard that some of Corey's "cross-dressing friends" were looking for Halloween costumes and came upon the body in a heavy trunk, wrapped in Saran Wrap and packed in baking soda. When Johnson asked police how long the body "had been in storage," they said, "Anywhere from seven months to twenty years." The police, who said that Corey left no note or diary to explain the body, had identified the victim as Robert Wells. Corey's friends told Johnson that she had left a note that said, "This poor man broke into my home and was trying to rob me.

The next day, the Daily News ran a short AP story, DRAG QUEEN LEFT MUMMY BEHIND, the headline read. It said Wells, who had a history of arrests for rape, burglary, and assault, had last been seen by his family in 1968. It also said his body had been wrapped in imitation leather.

Nothing new had been written about this magnificently bizarre case by the time I came to the story. I was certain thatsince the two people who most likely knew what had happened were deadthere was no solving this murder. But I could take a trip through Dorian Corey's baroque world and try to come up with something. At the very least it would be a lark-a quintessentially New York lark. I began with Sergeant Alfred Travers,

the commanding officer of the 26th Detective Squad, and Detective John Roe, who worked the case. Travers didn't get it. "Let me kind of lay down the ground rules," he said sternly, sitting in his corner office off the worn detectives' room on East 126th Street. Travers was trim, balding, ramrod stiff. "This is a current, active investigation, and I am not at liberty to discuss active investigations besides the basic information,3

"Even though it's about a mummy?" Travers just stared at me.

'he body was wrapped in Nauga the kind they use for fake-

Gothic arches. They rang the bell where "Legg, the surname Dorian LOIS TAYLOR. hadn't used in 30 years,

had been written in a shaky hand so the home-care worker could find her. Then the customers made their way

through the clutter that covered every foot of the apartment to the small back room that held Dorian Corey's legendary costumes. In the back of the room was a long, green-plaid hanging bag from the sixties. It was folded over on the floor under Dorian's orange witch's gown.

"I couldn't lift it, 'cause it was too heavy for me," Lois said, quickly skipping

T WAS A TALE BORN FOR TABLOID HEADline writers, NO TRICK OR TREAT, JUST A MUMMY IN SUITCASE, read the New York Newsday headline two days later. The story, which mentioned nothing about Dorian Corey, reported that a "partially mummified" body had

been found in a suitcase in a Harlem apartment. The body was that of a man wearing ragged boxer shorts and one sleeve of a T-shirt. He had been shot in

Slowly the story began to circulate on the transvestite-club scene: The body had been found at Dorian's. Gossip columnist Richard Johnson picked up the rumor that

"Did you ever see Paris Is Burning?" I tried again

"It's not on my list of home movies," he

John Roe, with his graying hair and slightly round belly, tried to help, "Lois made the call at 11 A.M. She was one of her roommates, goes by the stage name Lois. We responded to the apartment. They'd lived there about five years. We found the body in a large garbage bag in a suitcase."

"How was it wrapped?" Travers cut off Roe. "It's an active investigation," he said.

They gave me very little. Roe said they

told me that "Bobby," as he called the corpse, was a black man, born on December 18, 1938. His real name was Bobby Worley: Bobby Wells was an alias. Contrary to early reports, his only arrest was for raping and assaulting a woman in 1963; he served three years. Roe showed me a mug shot taken at the time of the arrest. Bobby looked like a small man. He was wearing a gray overcoat over what looked like a lightcolored bathrobe. He had a long, narrow face, glasses, a thin mustache, and curly hair cut close to his head.

Roe wouldn't tell me how long the medical examiner believed the body had been dead. But he was willing to give me the name of the fingerprint expert on the case. Raul Figueroa, And he was willing to give me the name of Bobby's brother-Fred Worley-and his address in Washington Heights. "The strange thing about Mr. Wells," Travers said, "is we have him released from Sing Sing in 1966, visiting his brother, and that's the last anyone saw him.'

"With both people dead," I said, "isn't this just going to sit around unsolved?"

It was the wrong question to ask Alfred Travers, "No. Why do you think this is a tougher one than any others the detective bureau has cleared?"

"I guess you don't think so." "No, I don't."

I waited a few days and called back to talk to John Roe. I tried to get more out of him about how the body had been wrapped. "It was just plastic bags," he said. "What about the AP report of imitation leather?" I asked. "It's bogus, he said. What about the gun?

"I think it was a .25," he said unconvincingly. Clearly he wasn't going to be the one to give me anything. But he'd be happy if someone else did. "Call Raul Figueroa," he said. "Call Figueroa."

AUL FIGUEROA WAS DElighted to talk about the case. An amiable. outgoing detective assigned to the Missing Persons Squad in the medical examiner's office near Bellevue Hospital, he picked up the story where Lois Taylor had left off. "The first thing the body was wrapped with was a Naugahydelike material," he said, "with tape around it. It was that cheap brown material that they make fake-leather jackets out of. Then

identified the body through fingerprints. He I think there was some other material around it. Then they put it in plastic bags.'

Figueroa said that the body was "halfbetween mummified and decomwav" posed, "When you have all this wrapping, no air is getting to it," he explained, "But it is still losing liquid out of its body. So the body sort of floats in its own soup." The skin was in very bad shape. "It was like very old fabric," Figueroa said. "If you touch it, it's going to fall apart." Figueroa spent seven days treating the skin so he could take ten fingerprints off it.

"What did you do?"

"I try not to give away trade secrets because of other fingerprint people. I invented something. There's a way of hardening the skin, making it sort of like leather, 'cause when you have an unknown body, you usually need all ten digits to make a match."

The most exquisite detail I got from Figueroa was the tale of the flip-tops. When they pulled apart all the layers of wrapping, out fell little rings from old flip-top beer cans-the detachable kind that haven't been used since the seventies. This convinced Figueroa that Bobby Worley died at least 15-maybe as long as 25-years ago.

"The doctor put that it could have been dead one to fifteen years so as not to commit himself until we had all the proof." Figueroa said. "But given the fact that the brother hadn't seen him since the late sixties, plus the fact that Naugahyde was popular in the seventies, plus the rings, it was obvious '

I asked Figueroa if he thought the person who wrapped the body in imitation leather was trying to emulate the Egyptians. I thought it possible that Dorian Corey was into high camp with dead bodies as well as live ones.

"I don't think so," he said. "People just wrap a body in whatever's available. It's just spontaneous. You wrap it up. Then you put it in a suitcase. Then you put it in the closet. Then you just look at it periodically and wish it would go away.

ALLY'S 11 IS THE TRANSVESTITE BAR on West 43rd Street where Dorian Corey performed up until several months before her death. It sits almost directly across the street from the New York Times. At four on a Thursday afternoon, I walked up the small circular stairs where a sign still advertises DORIAN COREY'S DRAG DOLL REVIEW. An aging bouncer with short silver hair told me I could find Dorian's friends in the coffee shop attached to the Hotel Carter next

Sitting in a small booth was Tracy, a

INSIDE DORIAN'S APARTMENT.



tall, chunky drag queen in a short, darkgreen skirt, a purple jacket, and gold-lamé sandals. She was talking to Vivian, a short red-haired drag queen in a black bodysuit and black tights. They were ordering French fries with ketchup.

"Dorian, she just helped you laugh, forget your problems," Tracy said. "She was everybody's, like...." She searched for just the right word. "Angel."

What about the body?

"It was a shock to everybody," Tracy said. "I've been to that apartment *many* times to be fitted. She sewed for all of us."

me.' Then he said, 'She's my wife.' Then he said, 'She's a man.'" Vivian shook her head at the sorry state of the world.

VER THE NEXT FEW DAYS, I TALKED to Jennie Livingston, the Yale art major who made Paris Is Burning, and to Brian Lantelme, a photographer who was close to Dorian Corey. They were able to fill in a few pieces of Dorian's life.

She was born and raised near Buffalo and liked to talk about the years she spent

stories about what it was like to travel with a boa constrictor."

"What about the body?"

"I shot in both her old and new apartments," Livingston said. "Living where Dorian lived, it's very likely she had a gun for protection. When we were shooting, a gun battle erupted on the street. Dorian just said, 'Gunfight at the OK Corral.' But I have absolutely no idea whether she did it. My main feeling is one of bafflement."

it. My main feeling is one of bafflement."

"Can you see her wrapping the body

and tucking it away?"
"I absolutely can't," she said.

"Dorian just helped you laugh, problems. She was everybody's, li

They gathered up their French fries and walked over to Sally's. In the front room was a circular wooden har covered with a dark-red canopy, in the center of the canopy was a small blue spotlight shining down on a pale white Buddha. Tracy took a seat at the bar, and Vivian went behind the bar to start setting up for the day. Slowly the place began to fill with a half-dozen men, most of them in informal work clothes.

Suddenly, Paris Dupree, who staged the Paris Is Burning ball that gave the film its name, rushed in. "I'm exhausted," she said. "I just left Brown University yesterday. I'm on a college-circuit tour."

Would she tell me about

Dorian

"I know her name was Frederick," she said, handing out one small morsel, then nothing more. "But I don't want to talk. For her memory. I owe it to Dorian."

After Vivian had set up her cash register and filled the white Bacardi Rum containers with red and green swizzle sticks, she poured sugar into a clear-plastic cup and sprinkled the sugar around the door to 45rd Street and the door to to the hotel. Then sprinkled sugar over her shoulders. "It's for good luck, for sweetness," she said. Over the jukebox, Frank Sinatra crooned, "I've lived a life that's full..."

"Full of shit," an early customer grumbled.

I asked Vivian and Tracy if they had ever heard Dorian talk about a Bobby.

"No," they both said.

"Are there any rumors? Any theories?"

"Probably he abused her," Virus said. "A date or some guy she was stuck on. That happens a lot, honey. I've been having an affair with someone for eight years. He's abused me. Child, he came in here the other night, you should've seen it. He had the cops. He said, 'She beat

there on a farm. "She first started doing drag in Buffalo," Lantelme said. "She worked at a department store there doing window displays. She came to New York in the fifties to study art at Parsons."

"Dorian was a great wit," Livingston said. "She'd talk about movie dialogue, play Scrabble, say a string of nasty things about various people, which made you wonder what she was saying about you when you weren't in the room." She loved to tell stories about raveling up and down the eastern seaboard with the Pearl Box Revue. "She was the snake dancer," Livingston said. "She had long and hilairous

PARIS RUPREE AT THE "SHOW RALL 1990."



T SALLY'S A FEW DAYS LATER, THE only new girl at the bar was calling herself Topaz. She was dressed in old charcoal-gray jeans and a gray Raiders T-shirt and a cheap dark cutly wig. "Oh, I look a mess today," she

She would talk about Sally's and drag queens and Dorian, she said, as long as I could see my way to buying her a deluxe cheeseburger and a drink. So we went to the coffee shop, where we were joined by another Paris, a tall ("six feet without my heels"), pale-skinned young drag queen

carrying a fake Chanel bag. She had just arrived in New York from Roanoke, Virginia.

Topaz finished her food and headed back to the bar for her vodka and tonic. Then she and Paris showed me the "show floor" behind the bar. It was a small room with a black-and-white tile floor and a black box for the performer. Silver disks were suspended from the ceiling.

Dorian Corey performed there for the final time last May, at Sally's own "Grammy Night." She was named Entertainer of the Year and came out in a white marabou coat and a white gown dripping with pearls and lip-synched Regina Belle's "If I Could." In September, the memorial service for her was held on the same floor.

her was held on the same floor. "You'd think they'd have a picture of Dorian, really," Paris said, "for all she did for this place."

"They should have immortalized plaster cocks for everyone who's gone," Topaz said with a shrug.

Then Topaz and Paris decided to take me on a tour of the neighborhood. We walked through the Hotel Carter, whose deserted lobby was filled

with faux-Japanese touches. "It's the ghost motel, honey," Topaz said. "The ghost motel"

They said that many of the drag queens live there and take the tricks to their rooms—something the hotel's manager denied, ("There's no guests allowed," he said, "no guests.")

"They are terrible," Paris said. "They charge you \$60 the first time you bring a trick

forget



to your room, then \$20 every other time. And the rooms aren't even *clean*. There are used condoms all over."

We finally got around to the subject of Dorian. "The last time I saw her was five years ago." Topaz said. She had decided to give me a little something in return for the cheeseburger and vodka. "I can tell you now, child, 'cause they're all gone. My cousin had shot her

lover, and I had to bring Dorian the gun.
It was a .22, honey, silver. They were
good friends and she had to get rid of it,
and Dorian bought it."
"Did you know the mummy was shot in

the head?" I asked her.

"What mummy?"
"You don't know?"

"No. 1 don't."

"No, I don't."
"Are you serious?"

OBBY WORLEY'S BROTHER FRED turned out to be a small, charming, unfailingly courteous man in his early skites. He lived in the basement apartment of a building on Edgecombe Avenue where he was the superintendent. It was a once-handsome building with apartments with wainscoting and barquet wood floors.

Worley and Bobby were from a family of seven children. Their father, Eddie senior, took care of the ice plant for the city of Fairmont, North Carolina, where most of his family still lives today. Bobby was the baby of the family.

Fred Worley came to New York with his wife and young son in 1956. His brother followed sometime later. "I didn't even know he was here at first," Worley said. "He didn't come right to me."

Bobby Worley was released from Sing Sing in August 1966. Sometime after that—in 1967 or 1968—he came to live with Fred Worley and his family in the Bronx. By that time, he had changed his name to Bobby Wells and fathered a

son. Worley tried to talk to his younger brother about his "life-style choices." But liquor got in the way. "He used to drink vodka straight from the bottle. It was an everyday thing."

After about three months, Bobby Worley disappeared. "He got attracted to a woman who lived next door," Fred Worley said. "They had a run-in, and he roughed up one of her kids a little bit, a boy about 7. She said, 'I'm going to call the police.' When he heard the word police, he took off. That was the last I saw

Almost 25 years later, Fred Worley got a call saying his brother had been found dead. Did it surprise him? "Not really," he said. "I stayed in the same place another seven or eight years, and my family stayed in the same place. So when none of us heard from him, we figured something had befallen him." After they got word about his body, they let the city bury their brother in notter's

"Do you know if he ever got involved with transvestites?" I asked, not expecting the answer I got.

"Oh, yes," he said matter-of-faetly." I think they had a relationship, he and this transvestite. I didn't know this was in him until one night when he was living with me. He was obviously stewed; he called our house well after midnight thinking he was calling his transvestite friend, and he talked and talked and I listened."

"Did she have a name?"

field on Hart Island.

"Yes, yes...." He was searching for the name but not coming up with it. "Dorian?"

"Dorian, that was it. That is who he thought he called."

"You're absolutely sure?" I was afraid he was just trying to tie up all the pieces. "I'm absolutely sure about that."

"Absolutely?"

"Yes. From what I gathered," Worley said, "they'd had a little spat and my brother was trying to put some emollient on the problem."

I asked if it was possible his brother had tried to beat her up.

"I think he was pretty macho, yes," he said. "I'm pretty sure that he acted out his violence with her, but I have no firsthand knowledge."

"Maybe he went too far once?"

"That could be," he said. "That very well could be."

RIAN LANTELME TOLD ME THAT
Pepper La-Beija was one of the
only drag queens still alive who
knew Dorian back in the sixtics.
Pepper, the tall, angular queen
in the blue-and-silver-striped,
sequined dinner dress in Paris
Is Bunning, hosted the annual
Harlem Fantasy Ball with Dorian Corey.
Pepper, who has a son, 19, and a daughter, 17 ("To please my mother, I took a
little break from being a 24-hour drag
queen"), was living with her mother in
the Bronx. "If you call and get his mother," Lantelme cautioned, "don't call him
a she."

Pepper was ready to work this mystery over in her mind. I asked her if she ever knew a Bobby.



"No," she said. "The only so-called husbands of Dorian's I ever knew was Eddie and then Leon, Leon, he's only been around a few years. Eddie was around until the late seventies, when he ran away with all her ball money. Honey, he broke her heart."

For a second I wondered if Bobby Worley could have taken his father's name, Eddie, But she quickly ruled that out. "He was light-skinned, and his pinkie finger was missing."

Then what about the body?

"Child, that's what I don't understand. I used to be in her basement apartment on St. Nicholas. She lived there before she moved to 140th Street. Honey, it was damp and dank and I never smelt no body. I have been in buildings where I smelt dead bodies, and I never smelt it. The detective asked me about Miss Lois. I've heard tales about her, honey, Could it possibly be she did it? But I thought about it: Where would Miss Lois keep a body for fifteen years?"

Pepper said the police had asked her to come down to the precinct to look at mug shots of Bobby Worley. But she had never gotten around to it. "Now you've aroused my curiosity again, honey," she said. "I'm definitely going to go see it."

> EON MERCER WAS DUtifully waiting for me outside the old, worn. wood-paneled Nino's Restaurant & Bar on Canal Street, next door to the A-1 House of Trophies, where he

works. A small, pale, childlike man of 35, with a goatee and tangled mustache, he met Dorian at an old transvestite bar called the Grapevine when he was 18 years old. They became lovers in the late eighties and lived together about ten years.

'It tore me up so much when she died," he said. "She made me laugh. Every now and then I look back at her picture; I start crying. I didn't want her to go. We didn't even spend the last Thanksgiving or Christmas together."

meet, but we could talk on the phone.

"Basically, I never really got close with Dorian until 1988, after my mother passed," she explained, "Honey, when you lose your mother, that's a great loss. Dorian, she stuck with me. When she got diagnosed, child, I couldn't walk away from her. cause if I did that God wouldn't have blessed me. I said. 'Dorian, whatever it is, we'll stick it out."

When Dorian was dving, Lois asked if she should get in touch with her family. She said, "Hell, no!" After she died, Lois found old letters in a file cabinet that Dorian and her mother wrote to each other when Dorian first came to New York. "Her mother knew about her breast implants and everything," Lois said. "But her mother never told the rest of the family." There was an old telephone number among the papers, and Lois had placed a collect call from "Frederick." She got through to Dorian's sister. "The sister told me they'd been looking for their brother for 30 years. So I said, 'Whatever happened, you will have to ask your mother.' She said, 'Mama's in a home,' She said, 'What did my brother die of?' I said, 'Pneumonia,' I feel like this, honev: If the mother didn't tell it, who am I to

He was eager to talk about Dorian's sickness and death. like someone who was still in mourning. "Lois had her cremated." he said. "It was what she wanted. We took her ashes up to City Island. Off City Island, far out, there's a big

ocean out there. We went fishing one year there; I caught two baby blackfish. So we went by the pier and scattered

her ashes.' I asked him about the body, but he had

no new clues. "I didn't smell nothing in that closet."

he said. "Neither did my dog, Prince. He's a German shepherd.'

Did Dorian say anything?

"No, Dorian never said nothing." He sounded confused and agitated. "They came to my job and told me about it. I said. Why do they come ask me questions?"

It was obvious from the beginning that Lois Taylor was the most important person to find. She was the keeper of the estate, so to speak. If there was a letter, she was the one who had probably found it. But she was also, everyone said, the most skittish. After all, she had found the body.

As soon as I had talked to lennie Livingston. I placed a call to Lois, saving that lennie had suggested I call.

"Honey, I'm feeling sickly myself," she said. I was sure it was an excuse. Then Leon told me she had just spent twelve hours in Bellevue. I called her again. She had "a cold" she couldn't shake. We couldn't

ave a sex change. open up my mouth?"

> I asked if Dorian ever spoke of a Bobby. 'No, no, none," she said.

wanted

Could he have been a man in her life? It could possibly have been, honey: who knows? The cops showed me a picture. I never seen that ugly face. I read that he was a robber and a rapist. I said. Oh, my God. Please."

'Was there any letter?"

"Not that I know of." Then, without missing a beat: "It was a thing I gave to the police. She was writing a story; it said something about how he wanted her to have a sex change. It said something about revenge and revenge wound up in murder. She was writing about things like the Pearl Box Revue and then about this.

"Was it written by hand? "Yes."

"On what kind of paper?"

"Yellow paper. And I can tell you that this paper was ooold."

"Did it say anything else?"

"No. She said he wanted her to have a sex change and then she wrote revenge and murder and she put a question mark. It was like she was writing a story, honey, like Murder, She Wrote, But I don't know, the way this shit was written out. I know it clarified me.'

"Do you think that's what happened?" Lois paused, "Honey, the boy's gone, right? She's gone, right? So don't nobody knows but her and the boy. So if they want to find out, they better do a séance and have them come down and ask them.'

Its beauty

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OW IS A YOUNG, UNKNOWN WRITER-DIRECTOR SUPPOSED TO get his first feature film made in the 1990s? Well, there's always the Robert Townsend Technique: Max out your credit cards and hire a bunch of starving actors. There's also the John Singleton Scenario: Become a film-school

For Naked in New York's

auteur-of-the-month,

(and who they know)

Dan Algrant, the current

it's who you know

boy wonder, then watch as a major studio bets millions on your premiere.

This month marks the debut of the Dan Algrant Approach: Start networking at 14 and, when the big studios abandon your car-crash-free script, ex-

ploit every contact you've ever made.

Algrant, 34, has put plenty of his gently comic writing and his talent for oddball images into the autobiographical Naked in New York, the wry story of a young playwright confronting the terrors of post-lay League romantic commitment. But—somehow—Algrant has also put Eric Stoltz, Mary-Louise Parker, Whoopi Goldberg, Tony Curtis, Kathleen Turmer, Timothy Dalton, Eric Bogosian, and William Styron into Naked. Algrant is behind-the-carried lineup is equally wired: Naked's producer is Fred Zollo (The Paper, Angels) in America), and its executive

If Algrant were merely a skilled schmoozer, he'd be hateable. But when Naked opened April 15, the Times's Janet Maslin went so far as to make favorable

producer is Martin Scorsese.

comparisons to Annie Hall.
Sitting inside West 45th Street's funky
Cabana Carioca, Algrant hardly comes
across as an intimate of the Hollywood
elite—especially when he starts weeping
into his caipirinha. "I apologize," he says.
"It's hard to meet someone and start taking about your life in a real way; it seems a
little affected."

Ask Eric Stoltz why he did Naked and it's the script he praises. Other actors whisper that they didn't mind being affiliated with Scorsese. But it's Algrant's earnest-ness—as much as his up-the-wazoo connections—that explains why so many stars were drawn to the modest Naked.

"When I heard the name Dan Algrant, I thought, Who the hell is he?" says Mary-Louise Parker. "Then we met for lunch and he was clearly smart, and he makes you laugh all the time. I thought, God, if I don't do his movie, maybe I should go out with him."

A huggable guy who looks like a cross between Albert Brooks and a fit Chris Farley, Algrant is crying at the memory of 1987: He'd been fired from a scriptwriting job. He'd broken up with his then-girlfriend, young-novelist-of-the-moment Carol Edgarian (Rise the Euphrates). And he had no place to live. "I didn't have a dime," Algrant says. "I was in trouble, not just about the movie but about my life. And I started seeing a shrink."

By Chris Smith

Algrant grew up in Manhattan, the youngest son of two publishing executives. They separated when Dan was 7,

an event that he says scarred him badly and inspired much of Naded: One of the movie's funniest scenes has a baby spinning on a lazy Susan while his parents light. A friend of Algrant's father gave him a summer job helping out on TV commercials; by 16, he was a gaffer for director lovec Chopra.

At Harvard, Algrant became pals with Chris Gerolmo, who would grow up to write Mississippi Burning, Gerolmo's parents—Broadway producers—introduced him to Fred Zollo. At Columbia film school, the young filmmaker ingratiated his way into a class with Scorsees. "The location of the class was a se-cret," Algrant says with a smile. "You've got to get to know the secretaries everyplace you go." A year later, an amazed Algrant got a phone call from Scorsese, who was looking to produce some films and had read a prizewinning script of his.

Even with Scorsee's name behind him, Algrant had to persere through five farciacl years in Hollywood, Big studios aren't exactly rushing to the multiplex with movies that have crucial references to Mary Ellen Mark. Naked bounced from New Line to Universal—where Scorsese had an exclusive deal—but the studio wouldn't budget more than \$1.5 million.

"I'd written a movie with something like 75 speaking parts, locations in New York and Boston, and talking animals." Al-

grant says. He needed a minimum of \$4 million.

Enter Whoopi Goldberg: Algrant, broke, was living in Zollo's spare bedroom in Los Angeles—'1 came for dinner and 1 stayed for five months"—when Goldberg came over one night. ("1've known Whoopi since she was Caryn Johnson," Zollo says.) The host screened the petrified Algrant's student films for Goldberg.

and she later read the Naked script. "Whoopi says, I'm gonna call Mike Ovitz," recalls Algrant, who had already signed with CAA. "I'm thinking, Oh my God—they're gonna make me leave the agency. The kid is causing too much trouble."

Algrant was still a long way from a green light, though. After reaching an inpasse with Universal, Zollo hustled the \$4 million from a Paris production company and Fine Line Features, with the financing contingent on a ticket-selling name like Sigourney Weaver or Su-

san Sarandon in one of the biggest figuriney Weaver or Suoptimist." Algrant says. "But I'm expecting these women to be in my independent film, getting paid nothing, to play an aging actress who's losing her sexual allure?"

A chat with "Glennie" Close, backstage at the Zollo-produced Death and the Maiden, had him euphoric. For a week. Kathleen Turner, another friend of Zollo's, finally came to the rescue.

Soon, Algrant's network pulled in other actors: Zollo's wife, lames Bond producer Barbara Broccoli, supplied Timothy Dalfon. But the most heartwarming bit of networking came from beyond the grave. Algrant's beloved Turkish grandmother, who'd emigrated to Connecticut in the forties, had taught French to William Styron's children. She died two years ago, but Styron remembered her fondly when Algrant called about a came

"I didn't have stars in mind when I wrote it. But this was the only way to get it made." Now Algrant is worried that all the big names create even bigger expectations. "It's just a first film. At the end of the day, this just barely makes it as a movie, I think."

Still, Algrant was feeling pretty good a couple of weeks ago when he sat down in Hollywood with a movie-development executive. Then, twenty minutes into the meeting, Ben Stiller showed up unexpectedly.

"Ben's here?" the development woman sputtered. "Geez,

"Ben's here?" the development woman sputtered. "Geez Dan, I'm so embarrassed—I've got to go meet Ben!"

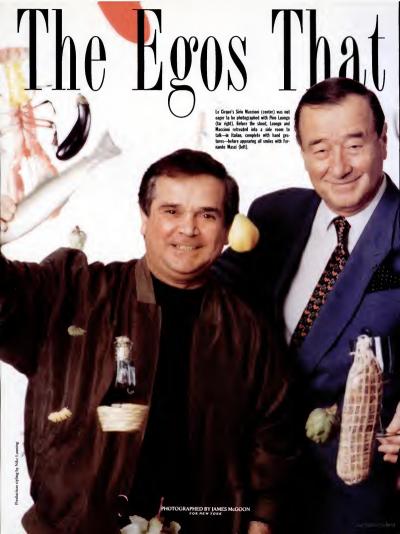
Algrant looked dumbfounded.

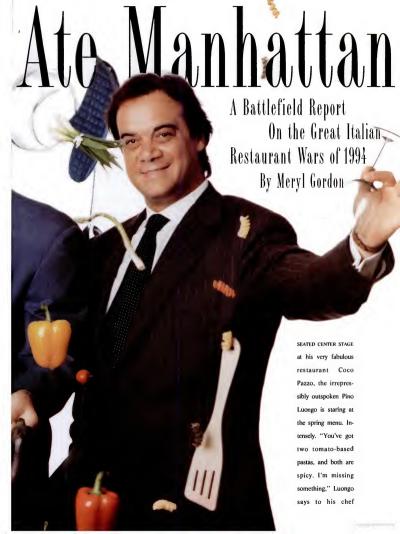
"Uh, I'll introduce you to Ben—how about that, Dan?" The two men briefly shook hands. Then Stiller was ushered inside for a meeting, and Algrant was ushered to the parking lot.

There's always someone with better connections.

PHOTOGRAPH BY MICHAEL LAVINE







Cesare Casella. "Maybe a sauce with mushrooms." Arguing in Italian with occasional bursts of English, Luongo and Casella go over the merits of each dish. "A menu is a screenplay. It's got to work." Luongo grandly announces. "The chef knows how to cook, but I think the director." Then Luongo, taking a bite of his Tuscan beanand-cabbage stew, returns to his favorite subject dishing the competition.

"The food at Il Mulino . . . ," he roars, referring to the Village restaurant that

Cirque, was stripped of one of his four stars by the New York *Times*'s Ruth Reichl: "She was right on target."

Meanwhile, downtown, Mark Strausman, who for five years was Luongo's chef at Sapone di Mare and later at Coco Pazzo, says angrily, "I'Luongol thinks he owns you. The bad part of Italians is that they can be very egotistical." At the end of May, Strausman is scheduled to open his own Italian restaurant, Campagna, on East 21st Street, iust a few blocks from Luongo's

which began in the mid-eighties, continues unabated, the stakes are high. Not only is this the food that New York still wants to eat; it's rather big business. The past year has brought Arcimboldo, Gilda, Fantino (at the Ritz-Carlton), Ciao Europa, Osteria al Doge, Briscola, Sette MoMA, Bosco, and La Piazzetta di Quisisana. There's also Po in the Village, Fresco in middown, Tavola on the Upper East Side, and Pino Luongo's two new middown restaurants. mad, 61 (in the

"A **Menu** is like a screenplay. It's got to work," says Pino Luongo, who oversees nine restaurants, including **Coco Pazzo**. "The chef knows how to cook, but I think like the director."

consistently wins high ratings in the Zagat Survey, "They overwhelm with garlic, and they give you big plates of pasta, and you're supposed to think you re having an important Italian experience." Next, it's Remi, which New York's Gael Greene recently called the best Italian restaurant in the city. "Francesco Antonucci cooks what Americans think is Italian food," Luongo sniffs. "The sauces are overwhelming. Our cuisine has more integrity." And Luongo is quite amused that Sirio Maccioni, the Italian owner of Le

own posh Le Madri. As for the claim by rivals that only an Italian can truly do justice to the cuisine? "If you don't have an Italian in the kitchen," snaps the Queens-born Strausman, "all that means is that you don't have chaos and oversalied food."

Welcome to New York's great Italianrestaurant wars, in which battles rage over rival styles, rival immigrant histories, rival restaurant associations, rival risottos, and sometimes over plain old-fashioned and long-standing rivalries. Now that the Italian-restaurant explosion in Manhattan, new Barneys uptown) and Amarcord (in the old Playboy Club). Louis De Pierro, an owner of John Gotti's old hangout in Little Italy. Taormina, has signed a lease to open in the Hampshire House on Central Park South, and even onetime king of French cusine. Siro Maccioni has decided to return to his roots: This fall, he and his three sons will open an Italian restauration.

will open an Italian restaurant.

"There is always somebody new who comes in and tries to kill the others," says Lucio Caputo, president of the Italian Wine & Food Institute and former Italian

trade commissioner. "The numbers cannot increase indefinitely. It's at least good they don't shoot each other."

"We all want to be the best," says Francesco Antonucci, the chef and co-owner of Remi. "Do you know how bad the others talk about me behind my back? They say, 'Why him? Why not me?' I'll tell you why—I invent food, I invent style."

Meanwhile, Fernando Masci of II Mullino is outraged that other restaurateurs are knocking his food. "Everyone copies us," he says. "I don't compare myself with anybody, I try the other places. I've been to Remi—the service is lousy and the food is flat. The people who run Felidia—they aren't even talian." (Lidia and Felice Bastianich, however, consider themselves Italian. They are from a now-coatian border town that has historically been under Italian rule.

But for those who survive, all those bowls of risotto and mounds of broccoli rabe add up: Felidia currently takes in \$4 million a year. Pallo grosses \$4.5-million, Remi brings in \$7 million, and Luongo's nine-restaurant empire makes around \$20 million a year. Add to that lucrative offers like cookbooks, TV



franchises, Still, New Yorkers are a finicky breed, and the city is littered with shuttered dreams. The latest losers include Madeo. which closed after less than a year: Andiamo: Ciao Bella: Positano, on Park Avenue South: and the once-hot Bellini.

Today's restaurant wars are not just confined to getting the best reviews and customers. In this food fight, the proprietors argue over how authentic a dish really is. Do chefs like Antonucci just put a high spin on cucina italiana to attract the crowds? Do the real honors belong to the traditionalists who unearth eighteenth-century Sicilian recipes? Or to upstart American chefs like Mark Straueman?

These aren't merely academic questions but down-and-dirty, face-to-face arguments. Much of the infighting in the uppercrust Italian-restaurant world is deeply personal, a result of things said or done by people who have known one another for years. They scream, yell, fight, make up, and then have dinner together. "It's an underground war," says Gianni Salvaterra, who wrote The Egg of Columbus: The History of Italian Restaurants in the United States of America 1492-1992. "I'm a friend of everybody, and they love and hate me, too," Ariel Lacavo, the ever-suave maitre d' who once worked for Pino Luongo and who now runs the door at Patria, adds. "Italians and Latin Americans are so temperamental. It's like a fire. And then you

throw water on them, and they calm down."

T WOULD REQUIRE A MAchiavelli to track the friendships, feuds, and shifting alliances among this group of passionate and onetime-penniless immigrants who now run a multimillion-dollar industry. Consider, for example, the friendship between Tony May, the Neapolitan owner of San Domenico, and Le Cirque's Sirio Maccioni. A na-

tive of Montecatini in the north Maccioni considers himself very much part of this Italian community even though Le Cirque was, in the past, defiant-

ly French. ("This is a very Italian restaurant." Maccioni now insists, "Even the reviewers who don't like me say we make the best risotto in the city.")

The two restaurateurs met in 1963, when May arrived in New York after working on cruise ships-"I went door-to-door looking for jobs"-and was hired as a waiter at the elite Colony by maître d' Maccioni. Over the years, they've been powerful allies, supporting each other's projects. When May became angry that Italian food wasn't getting enough respect and organized Italian



Francesco Antonucci at Remi.

restaurateurs to teach the public that there was more to life than yeal scaloppine and fettuccine Alfredo. Maccioni was one of the first to join the group in 1979. But when Maccioni recently announced that he and his sons planned to open an Italian restaurant-relying on his wife's recipes and most likely hiring an American chef to carry them out-his longtime friend did not sound thrilled.

"Sirio is a great lover of Italian food, and his wife is the best Italian cook," says May. "But that's home cooking. He will not be

Gael Greene's 12 Favorites

But after the semolina finally settles, New York surely has the best Italian restaurants outside Italy. Here are my favorites:

AROUA: Sophisticated pastas and salads, lush risottos, and a caring host in a TriBeCa oasis of subtle classic design (281 Church Street; 334-1888).

BAR PITTI: Rustic pastas and tripe, sandwiches on garlic-steeped country bread. It actually feels like a small joint in Florence. Sensible prices. Sidewalk café (268 Sixth Avenue; 982-3300).

COCO PAZZO: Media, music, and finance masters of the universe-CUCU PAZZU: Media, music, and mance masters of the universe—who says the eighties ended?—clog this slightly cramped cream-hued play-pen. And the new, commuting chef from the hills above Lucca has the kitchen humming in rustic Tuscan harmony. Herb-accessorized birds, authentic pastas, and spectacular olive-oil-rubbed bistecca (23 East 74th Street: 794-0205).

FELIDIA: For game, homemade pasta, wild mushrooms, a great cellar, and the bustling care of Lidia in a warm, bare-brick townhouse duplex (243 East 58th Street: 758-1479).

FOLLONICO: Welcome without attitude, low-key, faintly bohemlanwonderful food from chef-patron Alan Tardi's wood-burning oven, mu of it with a Tuscan accent. Roasted vegetables a must (6 West 24th Street; 691-6359).

FRESCO: Marion Scotto and family wanted a Tuscan inn. The chef wants to think his food is Venetian as well. To me, it's Italianate and mostly nderful. Old pals and familiar icons of power seem to agree (34 East 52nd Street; 935-3434).

LE MADRI: Is it my imagination or is there less haughtiness in this vast, handsome room with the tiled pizza oven and appealing antipasto display? Chefs come and go. The kitchen may be uneven. If focaccia rob as with white-truffle oil is available, I'm always happy (168 West 18th Street: 727-8022).

RAO'S: It's tough to crack this small, raffish, out-of-the-way den. You need a nod from a regular to get on Franky's list. Then it's old-fashioned home cooking, a kitchen-sink salad, frutta di mare, mostly unthrilling pastas, chicken with sausage—good enough, good, and very good, is the street safe? You can park your Mercedes with the keys in the ignition (455 East 114th Street: 722-6709).

REMI: Spirits soar in a lively, crowded, slightly awkward space made stylish by the fantasy mural of Venice and by designer Adam Tihany's details. Perfect for delicious creative riffs on cucina classica, luscious pastas, splendid desserts. Snappy service. Spills outside in warm weather [145 West 53rd Street; 581-4242].

SAN DOMENICO: Chef Theo Schoeneger's elegant sophistication transcends its Bolognese roots. The costly swoosh of real leather reminds one of Milan, but the service teeters when host Tony May Isn't around (240 Central Park South; 265-5959).

SETTE MEZZO: The quintessential neighborhood trattoria. When Donna Karan says she's eating at home, she really means Sette Mezzo. Empha-sis on salads, veggles, healthy-sounding pastas, and fish off the broiler (969 Lexington Avenue; 472-0400).

TRATTORIA DELL' ARTE: Famous noses painted on the wall and other body parts in plaster make a whimsical and sensuous setting for cracker-thin free-form pizzas, bulging sandwiches, good pasta, first-rate osso buco, and an Italianate brunch (900 Seventh Avenue; 245-9800).



able to get American chefs, unless they've trained extensively in Italy, to cook pasta correctly. I don't think he'll open for another three or four years." Then May, remembering his loyalties, quickly adds, "It'll be fabulous for Italian cuisine if Sirio opens a restaurant

In fact, the Maccionis are on the verge of signing a lease at 55th Street and Sixth Avenue to launch Saltimbanco (Italian for "acrobat," which nicely plays off Le Cirque, French for "the circus"), Mario Maccioni, a 29-year-old graduate of Cornell University's hotel school who is now working at Le Cirque, will run the restaurant with his younger brothers Marco and Mauro. Mario takes great pains to emphasize that this will not be a junior Le Cirque. "It'll be simple Tuscan food, and less expensive," he says, "and this will sound corny, but there will be very little attitude," Really? "You've met my father," he says, "but if you meet me and my brothers, you'll find we're not like him at all.

Ah, ves, that Maccioni attitude-the reason for yet another ongoing feud, this one with Pino Luongo. Few immigrants have had the meteoric rise of Luongo, the brash

41-year-old Florentine who started out as a busboy at Da Silvano in 1980 and later would team up with the Pressmans of Barneys. Luongo's still bitter over how Maccione treated him more than ten years ago. When Luongo was making plans to open his first restaurant, Il Cantinori, with Steve Tzolis (they have since parted ways), he met with Maccioni. After all, Sirio was the ultimate success story. "He tried to discourage me," says Luongo, sounding hurt and angry some twelve years later. "He said, 'There's no way you're going to succeed.' It's wrong for an Italian man to do that. I'm not one to give up so easy.'

Maccioni doesn't mention Luongo by name these days but does say, with tongue-in-cheek amusement, "There are two breeds of restaurateurs. I'm in my restaurant sixteen hours a day. The entrepreneurs have four or five restaurants and are never in any of them. They are much more smart than me." From the very beginning. Coco Pazzo and now mad. 61 have gone up against Le Cirque for the smart uptown set. Some would ask, "How much more pasta can we take?" As the eponymous Tim Zagat of the everyone's-a-critic

guide puts it, "Who needs another Italian restaurant? It's getting to be a bore."

HERE'S NO OFFICIAL TALLY, BUT NEARly one quarter of the 1.350 restaurants featured in the Zagat Survey are Italian, beating the French two to one. Even American restaurateurs with strong Francophile tendencies have decided they'd rather switch than fight. "I love French food, but I can't eat French food four days a week," says Julie Lumia, who trained in France and specialized in French food until her father, loe Allen, proposed that they open the Italian restaurant Orso a decade ago. "Italian is more user-friendly." Eric and Marc Miller say business has soared since December, when the brothers converted City Cafe, which served French-accented American food, to Tavola, "People love pasta," says Eric,

Still, no one could have imagined how far Italian food would evolve when Mamma Leone's opened in 1906, Ironically, the much-ridiculed restaurant, which (mercifully) closed this year, began as an intimate little corner for homesick Italian would it turn into a tourist trap, "I've always felt that the early Italian immigrants ruined Italian food out of generosity," says Anna Teresa Callen, who teaches Italian cooking at the French Culinary Institute. "We're not rigid like the French; we want to please. Americans came to our restaurants and wanted denser sauces and spicier food, and we agreed-and the food became terrible."

opera stars like Enrico Caruso. Only later Felidia and his own San Domenico-won three stars from Miller (who later dropped a star from San Domenico, only to have it restored by Ruth Reichl).

"I've been a target of this forever," says Miller, who still writes about food for the Times. "I have a French wife, so I must hate Italian food. It's absolutely not true. I just felt Italian restaurants in New York until the early eighties had a terrible inferiority complex. They were big, bloated, Italian (May won, and English it was). "I don't recall that," he now says. Bastianich, 47, just smiles sweetly and says, "I'm very sensitive to people, and I wanted everyone to feel included.

Bastianich, GRI's ex-treasurer, quit the group in anger four years ago-partly, she says, because May wouldn't let anyone else run the show. "Tony and I are friends," she says over lunch at Felidia. "I just don't like his philosophy. After fifteen years, there

"The others talk about me behind my back," says Remi's Francesco Antonucci. "They say, 'Why him? Why not me?' I'll tell you why-I **invent** food, I invent style."

town and became the first restaurant to charge a double-digit price (\$10) for a plate of pasta, Italian food was synonymous with cheap. "People were curious," says Mary Giambelli. "They wanted to try it. If they enjoyed it, the price became immaterial."

And ever since Mamma Leone's, opening a restaurant has been a classic immigrant route to success. Only recently did it become glamorous. "I grew up in my parents' restaurants, and owning a restaurant was a very blue-collar job in the seventies," says Joseph Bastianich, 25, whose parents, Lidia and Felice, started by waiting tables, then launched two restaurants in Queens, and now own the well-reviewed Felidia. "I wasn't embarrassed, but it was like a second-rate thing my parents did," says Bastianich. Two years ago, young Bastianich gave up a lucrative career trading bonds at Merrill Lynch and started Becco, "It's funny to see how far it's come.

Yet even as Italian food has moved uptown and upscale in the past decade-from lasagna Bolognese to truffled tagliolini ai funghi-it's still regarded as hearty peasant food. And that drives the fancy uptown guys crazy. They've spent \$800 for each imported leather chair to impress customers with luxury (San Domenico), commissioned well-known artists (Sandro Chia at Palio, Paulin Paris at Remi) to paint murals, and even that's not enough. They're still lumped together with their lowbrow Little Italy forebears and cannot command the prices or culinary respect of their French counterparts. "We're still second-class to the French," complains Masci, the Abruzziborn owner of Il Mulino, "People think of Italian food and they still think of pizza and spaghetti and meatballs."

And nothing makes these Italians madder than French snobisme. Last year, many of them cheered the departure of Bryan Miller and the arrival of Ruth Reichl at the Times. "Bryan is a good writer and a very nice person, and he understands French cuisine, but he has no idea at all what Italian food is about," says Tony May, complaining that only two Italian restaurants-

restaurants are just taking off now, both in numbers and in quality.

Luongo has been fighting with Tim Zagat for years over how his restaurants are treated in Zagat's guide. Luongo is furious that a French restaurant like Le Cirque gets raves as an expensive celebrity-fueled mise-en-scène, while Coco Pazzo, the Italian cousin, gets knocked for famous names and high prices. "Pino is a very nice guy, but he gets very excited about this," says Zagat, "People expect

Italian restaurants to be less expensive. If

an Italian meal goes over \$50 per person,

people feel they aren't getting value for their money.

The idea that Italian chefs weren't good enough to charge top dollar was one reason Tony May formed the Gruppo Ristoratori Italiani (GRI) in 1979. A national association that now has 200 members, including 27 in New York City, GRI was created to buff up the image of Italian food in America. Italian restaurants have certainly gained cachet since then, yet these are such passionate people with such big egos-people

who care about whether their pictures make it into glossy magazines or how they get treated in any group promotion-that their feuds have become legendary.

'We all get along," insists May, whose first big job was as maître d' at the Rainbow Room in 1956. Fans say that the 56-year-old May has single-handedly uplifted Italian cuisine, "Whatever arguments or disagreements or different points of view," May says, "we're all committed to improving Italian food." But even he grudgingly acknowledges that the group has had problems.

Like the feud between May and Lidia Bastianich, Members still talk about the group trip to Italy in the mid-eighties on which May and Bastianich got into a screaming match on a bus over whether the group should speak English or

Until 1963, when Giambelli moved up- tuxedoed, Frenchified restaurants. Italian ought to be a statute of limitations. I don't want to join the Tony May club.'

In truth, Bastianich wanted a club of her own. After resigning, she joined the Italybased Ordine Ristoratori Professionisti Italiani (ORPI) and started recruiting members. New York's Italian-restaurant world suddenly began fracturing into the "Tony people," the "Lidia people," and a few peacemakers with memberships in both groups, "I belong to both, but I'm not active in either," says Adi Giovannetti, who owns Il Nido and Il Monello, "I'm a quiet person, and I don't want to be a media beast. Most of the meetings are political, or one against the other.

May's GRI is deliberately democratic, pulling in everyone from Elaine's to Bice. 'We don't turn people away," says May. "I wanted to bring people in to help them improve their ideas and food." ORPI is more elite: Restaurateurs, like Angelo Vivolo of Vivolo, must be recommended by other members. "To have two organizations doesn't make any sense," says May, who still holds out hope for some sort of reconciliation. "We're working things out."



"If you don't have an Italian in the kitchen."

snaps Mark Strausman, who once worked for Luongo, "all that means is that you don't have Chans and overly salted food."

Others have quit May's group for their own reasons. Maccioni says he left because "I just didn't have time." Lucio Caputo, of the Italian Wine & Food Institute, quit because "It shouldn't be presided over by someone in the restaurant industry." Pino Luongo resigned a year and a half ago. A member of the organization passed a copy along his resignation letter to New York, "I have basic questions about a nonprofit or-

ganization like ours." Luongo wrote, "which receives enormous funding from the Italian government, yet seems to be in a constant economic trouble." But Luongo has since patched up his differences with May, and will say only, "I love Tony. He's like my papa.'

N ANY GIVEN DAY. you need a scorecard to keep track of who's feuding with whom. Antonucci, the cheerful, impish chef at Remi, decided two years ago that all this fighting was ridiculous. Already a member of both groups-"I pay my dues and they leave me alone"-Antonucci put together the aptly named Les Amis du Cholesterol. "The purpose is to have fun. Instead of hating each other and talking behind each other's backs," says Antonucci,

"once a month we just get together and have dinner and talk about food." Ah, yes, the food. There's Felidia's gnoc-

chi alla gorgonzola, Coco Pazzo's bistecca fiorentina, and Remi's ravioli with fresh tuna and crispy curls of ginger-the chefs and restaurant owners can argue for hours over who makes the best or the most authentic. "When you see shiitake mushrooms or snow peas with pasta," says Il Nido's Adi Giovannetti, whose menu is long on old-fashioned dishes like veal scaloppine and eggplant parmigiana, "it may be great, but it's not Italian.

And just how far back, historically, must a chef go to create true Italian dishes? Palio's Maria Pia Hellrigl still relies on the recipes of her husband, Andreas, who died last summer. "My husband," she says, "used to spend weekends reading through eigh-

menus." Then there's the controversial Antonucci, who says, "I never cook veal scaloppine. That's an American dish. I develop my own style, and some people say it isn't Italian, Food is like art, Picasso had his blue period. If you're young, you want to create: you mix things together.'

For all the feuds, for all the sound and



clear after spending time with these restaurateurs is how hard they work for their success. The problems never end. Pino Luongo, who now owns four restaurants in Manhattan and five out of town, has turned into the man who must be everywhere, keeping his staff on its toes through impromptu appearances and frequent phone calls. On a typical Wednesday, here's how the crises were shaping up: Food and alcohol have been disappearing nightly from mad.61 ("It's out of control," Luongo complains over the phone to Barneys president Gene Pressman, before resolving the problem). The problem was later resolved. And the waiters and the busboys aren't getting along. "You can invest millions of dollars in a restaurant," Luongo tells the waiters at a meeting, encouraging them to share tips and kind words with the busboys, "and it can all fall apart with a \$6-an-hour dish-

teenth-century cookbooks to research washer." Luongo also urges the staff to turn on the charm with customers who aren't spending enough. "I want \$46 a chair for dinner," he says. "You can influence by salesmanship. Encourage them to try the cheese plate for dessert.

Luongo has an empire, but Joseph Bastianich still has only one restaurant so far. Since he lives above Becco, on the

> at 8 A.M., and immediately start the calls to suppliers and make the trip to the meat market. "This is the easiest \$400 I've saved, since I stopped using a distributor," he says, driving his leep in a pounding rainstorm to pick up 600 pounds of yeal shanks from Premier Veal. Currently working on an M.B.A. at NYU Bastianich took a time-management anproach to his menu and came up with a \$19 special that includes antipasto and three different pastas-as much as you want. Since the Broadway curtain is at eight, most people reserve a 6:30 table, "It's marketing," he ex-plains. "We knew we had to feed 150 people in an hour and a halfthe only way to do this is if we're in the driver's seat. Seventy percent of

the customers order the pasta. Essentially, we order for you." His day won't end until after 2:30 A.M. tomorrow morning. "I'm never home," he says.

Neither is Sirio Maccioni or Fernando Masci or Adi Giovannetti or Francesco Antonucci. It's an occupational hazard; their lives are spent in their restaurants. So if the heat from the kitchen occasionally gets to these sixteen-hour-a-day workaholics, is it so surprising? "We were all born poor, we took a chance, we wanted to land somewhere," says Masci. "We were nobodies; we came from nothing." Now these same people have a lot to protect in a city where restaurants often have a shorter shelf life than mozzarella. They fight to prevail. New York has become the best place in the world to get Italian food. "We've all im-proved," says Antonucci, "because the competition is tremendous."

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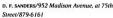
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A Means to an

These tables look like pieces of a giant ligraw puzzle, but puzzles had nothing to do with their conception. Italian architect Sihrio Russo was new to the laser method of cutting steel, so he stack to elemental shapes—squares, triangles, and circles. But wanting a "counterpoint of opposites," Russo added square cutouts to the circles and round cutouts to the triangles and squares. Never mind their artistic genesis—these with prinnings are perfect end tables to put between sofas and chains (5180).





Moderne Times

American Moderne and high tech are alive and well and living in the East Village. Stimuli—Michael Lazarovic's spare, closet-size shop—offers a collection of the best of stylish late-twentieth-century design. There are Lazarovic's own fanciful desktop creations: recycled-aluminum half-moon tape dispensers and wall-hung multimedia storage racks. But there are also handsome German imports (squat chrome-plated staplers and perforated stainless-steel magazine butlers) and Spartan objects for the home (frames, salt and pepper shakers, standing lamps, and cocktail tables). True to its name. Stimuli rouses the spirits. (From \$8 for an anodized-aluminum business-card holder to \$69 for a steel fruit bowl to \$375 for David Bergman's copper-tubing floor lamp to \$1.450 for Larry Godfried's terrazzo-and-brass table.) STIMULUS EAST MS STEEL/477-1476

Photographs: top left, bottom right, Jonathan Gross; bottom left, Bryan Whitney; top right, Charlie Samuels.

....



A Checkered Past

ALLU Jigi

Double takes are understandable, but this Checker cab—seen here on the West Side Highway—is for real. The bright idea of limousine owner Rocco Belcastro, it's one of a soon-to-be fleet of Checkers. Some were never used and others are restored, but almost all are from 1982 (the last year the Checker was produced). They have cellular phones, stereo systems, jump seats (one of the Checker's prole-limo joys), and can comfortably seaf five. And since the Checker was built like a tank—indeed, built expressly for New York City's ravaged streets—the ride is smooth (\$30 an hour, with driver). MANINATIAN CHECKER/718-236-6267 and 917-282-7135



What am I supposed to do with a lifelike-dog hand pupper? Actually, it's what I don't have to do—feed it, walk it, train it, or take it to the vet—that makes a rubber pooch so endearing. There are eighteen breeds in all, from basset hound to Rottweller to Shih Tzu, and they're made in Mexico by Mask Illusions (\$12.95).

ALPHABETS/115 Avenue A, near Seventh Street/ 475-7250

Theater/John Simon

HAIRY FAIRY TALE

". . . Beauty and the Beast isn't magical in the least, even if it does bristle with magic tricks; Picnic is revived, and a classic is born. . ."



BUFFALO'S GAL; Belle (Susan Egan) with her Beast, Terrence Mann (left).

FOR THEIR PRODUCTION OF Beauty and the Beast, the Disney people have wisely abolished the Broadway rule "No one under 5 admitted." They should have been consistent, though, and stipulated "No one over 5 admitted" as well. What's the point of antagonizing the adult part of your audience? America has manifestly produced a breed of millionaire toddlers, kiddies who can afford \$65 tickets (phooey on those \$20 ones in the balcony), and who, if told that they needed an adult to accompany them, would simply cut off their parents' allowance. So the audience for B & B will dismiss my strictures as the rayings of an old fogy, which is fine with me: Who would want Mickey's millions withdrawn in a huff from reclaiming 42nd Street. Disney's other, and worthier, theatrical project?

There is a lot of amazing hocus-pocus at the Palace Theatre, not the least astounding being the question of authorship. Even the smarter 5-year-olds are unlikely to believe that the story was simply dreamed up by the book writer, one Linda Woolverton, holder of a master's degree in children's theater from Cal State, Fullerton. Yet you scour the program in vain for mention of Madame Marie Leprince de Beaumont, who, married unhappily in

1743, was divorced in 1745, and left for London to become a governess and eventually write La Belle et la bele, which, in 1946, inspired lean Cocteau's most magical movie. In 1991 came the Disney animated feature Beauty and the Beast, for which the new Broadway show seems to be a belated infomercial.

But, surely, the folks at Disney are no fools and wouldn't put the horse quite that far behind the cart? After all, right after papel infallibility comes the Eisner/Katzenberg kind. Which would be challenged if 12 million bucks (conservative estimate) were blown on a flop. So, if Beauty and the Beast isn't magical in the least (not, that isn't one of the show's lyrics, though it might as well be), it does, however, bristle with magic tricks. But are we to judge B & B on how closely it replicates the movie? On how deazling its trickery is? On how sweetly it brings back our childhood? Or are we to review it as a Broadway musical?

Frankly, it doesn't matter. This is the sort of sown that makes it on entirely other considerations than its reviews. So I'll say it honestly and without fear of being banned from Disney's forthcoming renovated New Amsterdam Theater: B & B bored the pants off me. But only the show; some of the special effects are first-rate.

The problem is that the technique of animation has become so good that whereas cartoons no longer have the slightest difficulty looking like people, people still find it dauntingly difficult to look like cartoons. This may prove the downfall of Beauty and the Beast, the musical: The live actors straining to re-create their drawn alter egos end up less than drawn and more than quartered. Poor Madame de Beaumont obviously wrote her fairy tale in response to her unhappy marriage: In reality, her brute of a husband had refused to become princely, so she spun a therapeutic fantasy in which he did. Perhaps the musical should have snatched the opportunity to tell the story of how the love of a good feminist turns a wife-beater into a Prince Charming, or some such contemporary fairy tale. But that way it might have failed as an infomercial

So the performers are in trouble. Dear little Susan Egan manages to look reasonably like the cartoon version of Belle (at least she is in the ball-or theme-park). and sings quite winningly. Acting, evidently, wasn't called for. Terrence Mann, as the Beast, looks like a more soulful version of Tim Curry or, during tantrums, like a bigger, prettier Eric Bogosian. He is never very frightening, what with that wistful gaze and velvety voice (amplified, like everything else here, into the bestially inhuman), and for all those fangs and claws and horns, he looks at the most like a Cowardly Bison. Of course, that's still better than his looks as the restored Prince, but then, Hugh Grant can't be in everything. Too bad that even the augmented Alan Menken-Howard Ashman-Tim Rice score sounds like an uneasy ménage à trois, the Menken-Ashman songs coming off somewhat better than the Menken-Rice ones.

Burke Moses makes such a fine, fatuous Gaston that his arrogant, blustery songs seem better than they are. Similarly, Beth Fowler and Gary Beach, as, respectively, an anthropomorphic teapor and candelabra, manage to heat up and brighten their material. Tom Bosley is wasted on the no-account part of Belle's papa, and, among the rest, only Stacey Logan, as Babette the feather duster, flutters fetchingly.

But let's get to the crux: the illusions. The boy Brian Press is a most convincing teacup, his seemingly trunkless head an eloquent piece of crockery; and though Matt West's strictly Vegas-style choreography does not flatter the dancing flatware and kitchen utensils, it blends smoothly with the giant champagne bottles luminously popping their corks, although this may be a trifle too racy for small children. (The 34 phallic candles popping up in a sort of serial erection are distinctly too priapic for the under-5 crowd.) The Beast's transformation into the Prince while he is levitating in midair. wrapped up more thoroughly than Tutankhamen's mummy, would have made Harry Houdini salivate. The only real downer is the pack of wolves the Beast fights to save Belle's life: There's many a New York household that can boast fiercer-looking cockroaches.

Ann Hould-Ward's costumes are zestily fanciful and actually make the humans look progressively more thinglike (creeping reification?), which is more than I require: I am willing to take my human teapots on sight rather than on the installment plan. Natasha Katz's lighting works its spell in tandem with Iim Steinmeyer and John Gaughan's illusions. But Stan Meyer's sets, although they move about as restlessly as dromomaniacs, are an aesthetic disaster, looking like picture postcards in a provincial drugstore. Only the puns in Linda Woolverton's dialogue can equal their crudity. Robert Iess Roth, the director whose biggest successes were in "creating and directing shows at various Disney venues," has effectively removed all the moving, as opposed to mobile, parts of the story.

In fact, the entire production should be shipped over to Euro Disney (where the French, who love their fairy tales unadulterated, would enjoy using it as a shooting gallery) to recoup the losses of that failing venture. But the musical may be just a

stopgap measure until the already heralded Beauty and the Beast ice show skates into town. In a piece of sublime (and cost-cutting) illusionism, the currently underemployed Tonya Harding might play both leadsone of them to perfection.

WHEN IS A CLASSIC BORN? When a once highly successful commercial play, revived several decades later, is found to be speaking just as strongly to the time of its revival. At that point you exclaim, "Damn it, this is art, after all!" That has now happened to Picnic. thanks to the Roundabout Theatre revival, and one only wishes that the playwright. William Inge, a lonely suicide in 1973 who would have turned 81 this year. could have lived to see it.

Picnic (1953), Inge's second hit after Come Back, Little Sheba, ran for two vears in sold-out houses, but the one person it never made happy was its author. Inge had originally written a much bleaker play. Front Porch. which Joshua Logan helped him rewrite less hopelessly as Picnic, and which he later rewrote again. gloomily and unsuccessfully, as Summer Brave. What Logan correctly perceived is that a happy ending need not be sappy. When the beautiful but very ordinary Madge leaves her rich boyfriend Alan to run after the handsome, likable, but shiftless Hal, a romantic yearning in the audience is satisfied. But whether the resultant union will be a fulfillment or a fiasco is anybody's guess. Similarly, when the homely schoolteacher Rosemary begs, bullies, and wheedles the bibulous shopkeeper Howard into converting their affair into a marriage, there is no sense of triumph in it. Over all hangs the shadow of Flo, whose husband died young, and who had to raise Madge and her younger sister, Millie, a tomboy with artistic leanings, all by her weary, lonesome self.

Hal, a college chum of Alan's, dropped out and became a drifter. He returns to their Kansas town in the hope of employment, which Alan warmly offers him. In the end, he doesn't take the job but gets Madge, Alan's girl, leaving his would-be benefactor shaken. Ditto Flo, who so wanted her pretty daughter to marry up. not down. Hal also brings early sorrow to Millie, who forsook her tomboyish ways and put on a dress for a date with him for the Labor Day picnic. That eponymous bucolic romp, which we never actually see, also eludes the hero and heroine, who find a fiercer, less innocent, joy. A happy ending? Sort of, but with shadows lurking all around.

Scott Ellis, who directed, has made small, helpful changes in the text, mostly cutting out the "Baby"s that Hal keeps hurling at Madge. He also set the action in the thirties to achieve a sense of distance. And he has done wonders with train whistles that weave their siren calls around these hinterland-locked characters. He has called on his (and our) favorite choreographer, Susan Stroman, to devise the crucial dance in which Hal and Madge first make contact. And he has eliminated the two act breaks, thus allowing the hot, clotted atmosphere of Indian summer to hold uninterrupted sway. From Louis Rosen, he got the right, ingenuous music.

Ashley Judd is not so beautiful a Madge as was Janice Rule ("Pre-Raphaelite," Logan called her), yet she gives a slow-building, implication-laden, almost too intelligent performance that prevails. Kyle Chandler does not have the animal magnetism of Ralph Meeker's 1953 Hal but brings to the role a sinewy, idiosyncratic presence that gradually scores. Polly Holliday is a touchingly oversolicitous Flo, and Debra Monk a rendingly desperate Rosemary, while Larry Bryggman makes Howard into a splendidly tragicomic figure. The others all contribute handsomely, but none more so than Tony Walton's spot-on scenery. William Ivey Long's canny costuming, or Peter Kaczorowski's lyrical lighting. The true protagonist, though, is the atmosphere: a sense of something pent-up longing to break out. Some escape, others resign themselves; hard to tell the winners from the losers.

PLAYS CAN BE BAD, WRETCHED, UNSPEAKable. But now and then, something even more abject comes along-such as the Atlantic Theater Company's Shaker Heights, by Quincy Long. The witless au-

thor gets a harebrained idea-a family living on a golf course-that strikes him as riotous, and the only problem is how to make a play out of it. So he strings together disconnected bits of nonsense: large dollops of deliberate absurdity, plentiful non sequiturs, a sufficiency of smuttiness, people bursting into meaningless song. It is abysmally directed and appallingly acted. (Long, the author also of the despicable The Virgin Molly, has received numerous grants and has movie and TV scripts under option.) Some people were actually laughing; they would probably do so at a slip on a banana peel.



A LABOR OF LOVE: Tate Donovan woos Ashley Judd in Picnic.

Books/Walter Kirn

GIDGET GETS A CHECKU

'. . . An angry, amusing pop-culture chronicle, Where the Girls Are knows its own generational arrogance and indulges it anyway. . . "



GENDER BENDERS: I Dream of Jeannie, Gidget, and Charlie's Angels.

Where the Girls Are: Growing Up Female With the Mass Media, by Susan I. Douglas. Times Books; 340 pages; \$23.

ALTHOUGH THEY'RE FAMOUSLY SUSPICIOUS of God and country, baby-boomers tend to be demographic patriots. They're citizens of a sociological state whose borders are dates of birth and cultural references, whose flag shows a guitar and a TV set, and whose myth of moral superiority derives from an association with blameless "liberation" movements. We all had to be born sometime, but baby-boomers-particularly the more liberal ones-have made of their time a date with destiny, a sociopolitical big bang. They see pop culture since the fifties as a kind of epic home movie that they never tire of replaying, insisting it has lessons for us all. Like their class presidents, Bill and Hillary, they say they can't stop thinking about tomorrow, but what they really can't stop thinking about is themselves.

Susan Douglas's Where the Girls Are is an angry, amusing pop-culture chronicle that knows its own generational arrogance and indulges it anyway. The book cross-references the rise of feminism and the past 40 years of mass entertainment.

The title could be My Media, Myself. "American women today are a bundle of contradictions because much of the media imagery we grew up with was itself filled with mixed messages about what women should and should not do," Douglas asserts, going on to deconstruct TV shows from Gidget to Bewitched and performers from the Shirelles to Laura Nyro. Some goofy critical air guitar gets played ("The reason Charlie's Angels was such a hit was that it exploited, perfectly, the tensions between antifeminism and feminism"), but Douglas also produces vi-

brant notes ("As soon as [Mary Tyler Moore] raised her voice, she muted it").

Douglas is no mere ideological scold but an ambivalent champion of dreck. She believes that Gidget was a closet radical, that girl groups awakened the bitchy beast within. She detects a dawning consciousness on baby-boomers' picture-tubelit faces. "The truth is that growing up female with the mass media helped make me a feminist, and it helped make millions of other women feminists too." Hoping to prove this, Douglas plays cultural records backward and finds hidden feminist messages. Even The Flying Nun, she asserts, wore no bra under her habit: "[N]ow we had a female character who could fly... She often ended up in places where females, especially those from nunneries, weren't supposed to be." What Douglas is proposing, at bottom, is a sort of developmental revisionism. Buzzed on Tab, your chin shiny with Fritos grease, you thought you were zoning out in front of the Zenith when what you were really doing, sisters, was forging a sociopolitical outlook.

Douglas knows that not everybody is as willing as she is to take The Patty Duke Show seriously. She's a critic aware of the critical rap against her brand of criticism. "I am a professor of media studies. You know what that means. I probably teach entire courses on the films of Connie Francis, go to academic conferences where the main intellectual exchange is trading comic books, ... and insist that Gary Lewis and the Playboys were more important than Hegel, John Dos Passos, or Frances Perkins, All I do now, of course, is study Madonna." This riff proves little about the value of media studies but does prove its author has a sense of humor-and, when she chooses, a living prose style. Mostly, she choosesgenerating a slangy momentum that carries us past her sentence-stopping women'sstudies-isms: "compartmentalized selves," "the continuum of female sexuality."

Getting back to particulars, though, what about The Patty Duke Show? "Oscillating between these two personas [Patty and Cathy], the narrative rewarded perkiness

sometimes and reticence at others." Perkiness, for Douglas, is "assertiveness masquerading as cuteness" and was an "absolutely critical mask for girls who wanted to take an active role in the world yet still be thought of as appealing." What perkiness concealed, we learn, was the "female energy and sexuality" eventually unleashed by certain pop songs, harnessed by Millett and Abzug, mocked by white male commentators



like Cronkite, and, in the backlashy eighties and nineties, dissipated in aerobics class in pursuit of the perfectly sculpted butt. (For Douglas, who admits to being chunky, the perfectly sculpted butt is a big trap. The StairMaster has put feminism

on a great historical treadmill.)

The promise of Douglas's style of criticism is best borne out in her chanter "Genies and Witches," a discussion of those sixties comedies in which "normal-looking female characters possessed magical powers, which men begged them not to use: if women did use them, their powers had to be confined to the private sphere." For anyone who has ever sensed, yet found herself unable to articulate, the precise difference between Bewitched and I Dream of leannie, this chapter is essential reading, "The question of whether Samantha could use her powers, and under what circumstances, defined the entire series.... She often made mistakes, but because she had the traditional female traits of empathy, tact, flattery . . . all coupled with her magic, she was able repeatedly to rescue her husband, herself, and her marriage." Jeannie, however, was "amorous and sexualized." "not the ideal 1960s wife who happened to have magic powers." Thus, "Captain Nelson tried in vain to contain leannie both physically and sexually, and in those episodes where Jeannie's bottle was lost, there was considerable tension until it was found."

Conclusion: "Bewitched blurred gender roles; I Dream of Jeannie accentuated them.... Samantha was clearly a role model, while Jeannie was an extreme version of femininity that girls ought not to model themselves after. When women like that got power, look out." Oft thought, but ne'er so well expressed.

What's engaging about such passages is their intellectual top-heaviness. Big analytic tools are brought to bear on decidedly slight materials (i.e., baby-boom intellectualism). It's like watching envelopes being opened by lasers or hot dogs set in their buns using cranes. It helps when Douglas is actually on to something, but it isn't crucial. Stoned dorm-room bull sessions are the model here (God, have you ever looked at this album cover?), and energy is at least as important as mere accurate.

Where Douglas seems both energetic and accurate is in her look at the news coverage of feminism. She shows how the battle for the equal-rights amendment was framed as a Steinem-Schlafly "carlight" and how the braless, karate-chopping bull-bitch became the movement's unwanted mascot.

As for Where the Cittls Are's grand contention that "TV shows, magazines, and films of the past four decades may have turned feminism inevitable," it's a combination of bad Hegel and baby-boom arrogance. Nothing is inevitable, and no generation will ever change the world by watching TV and listening to lots of records.



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ETWEEN THE COVERS

.Most readers will gobble up all the juicy information in this painstakingly thorough new biography of Leonard Bernstein. . .

AT THE END OF HIS LIFE, LEONARD Bernstein may have been one of the world's most adored cultural icons, but to his family he just seemed more difficult than usual. "He was getting much harder to be around," says daughter Jamie, as her father's dependency on scotch and Dexedrine grew. "Daddy being a pain in the ass was the norm." Even faithful Aaron Copland, in his eighties and fast slipping into Alzheimer's disease, bridled when his old friend kept pestering him to come out of the closet. "I think I'll leave that to you, boy," came the weary reply. But by then no one really was surprised at what Bernstein said or did. After all, the door to his own capacious closet had never been less than ajar throughout his 72 years. Now a new biography-Leonard Bernstein, by Humphrey Burton (Doubleday)-throws it wide open.

Of course, when one peeks inside there is plenty to examine besides Bernstein's gay liaisons, both before his marriage to Feli-cia Monteleagre and after her death. Other books have recounted the troubled private life and frantic multiple careers of the most prodigiously gifted classically trained musician this country has ever produced, and some have even attempted to tell us who he was. None yet has convincingly analyzed why Bernstein was so terribly important, and Burton's book also fails on that count. Still, no other treatment of the subject contains such a wealth of factual material, and after reading this minutely detailed narrative, it's difficult to believe that there are any startling revelations left. This is not an authorized biography; but the family, we are told, made every letter, oral history, article, date book, interview, personal reminiscence, press cutting, and bit of memorabilia in the vast Bernstein archive available to the author, and he was apparently encouraged to put everything on the table. Why, after all, produce another heavily censored, carefully laundered hagiography

now? No one would believe a word of it.



IDOL PURSUITS: At a Brooklyn recording studio, 1959.

to write definitively about the life and times of such a quintessentially American phenomenon does seem perverse. Burton is not even a professional writer, but a television director and host who worked with Bernstein on various video projects during his last years. On the other hand, an objective but sympathetic voice from abroad might just be able to provide the balanced perspective that a warts-and-all portrait must have if it is not to degenerate into the preposterous psychobabble that disfigured Joan Peyser's biased and homophobic 1987 Bernstein biography. Burton is well aware of the man's complexities, contradictions, and paradoxes, but he has no agenda to promote. If his prose is plain and mainly just chugs along, at least it gets the job done. Besides, there is no way to make this extraordinary life dull.

By now, everyone must know the basic facts of this classic American success story. That said, the choice of an Englishman An amazing prodigy appears out of no-

where, puzzles his unmusical family, grows up, struggles in obscurity, gets his big break, and becomes famous overnight after a surprise debut leading the New York Philharmonic, Then comes the fabulous international career as conductor, Broadway composer, and musical evangelist, hectic years crammed with achievement, acclaim, controversy, and glamorous people. In the end, there are plenty of honors but little peace, as Bernstein becomes increasingly worn down by a lifetime of self-destructive habits and conflicting forces: conducting and composing, heterosexuality and homosexuality, classical music and show music, the comforts of a regulated family life clashing with his last chance to be a free

Burton adds a great deal to our knowledge of the private man, and most readers will gobble up all the juicy information. Bernstein had close relationships with hundreds of musicians, and it is intriguing to see the dynamics at work-particularly with Copland, who, eighteen years his senior, became a mentor, confidant, artistic conscience, and possibly a

lover, although Burton can offer no hard proof of that (some intimate details, fortunately perhaps, will always remain unknowable). From the gritty early Copland scores that Bernstein had studied, he pictured his idol as a bearded Old Testament prophet laying down the law. When they were introduced at a party in 1937, the 19-year-old Harvard student "was shocked to meet this young-looking, smiling, giggling fellow whose birthday it happened to be." That was the beginning of a 50-year friendship, much of it expressed and developed in the candid, frequently touching correspondence published here for the first time.

Apparently Copland, rather than Koussevitzky or Mitropoulos, was the first to point Bernstein toward a conducting career, sensing that such a potent public personality would probably serve the cause of American music more effectively as an interpreter than as a creator. Copland was always encouraging about both activities, but Bernstein's first efforts at serious composition struck him as less than successful: "At its worst," Copland once wrote, "Bernstein's music is conductor's music-eclectic in style and facile in inspiration," a brutally frank estimate but not an unfair one. And as the relationship became closer, Bernstein was not shy about returning the criticism with interest. After conducting Copland's new Third Symphony in 1947, he wrote the composer: "Sweetie, the end is a sin. You've got to change. . . . Too long said some. 'Too eclectic,' said Shostakovich (he should talk!). 'Not up my street,' said Wee Willie Walton, It lacks a real Adagio, said Kubelik, And everyone found Tchaikovsky's Fifth in it. . . . It just wasn't a wow, that's all. . . . " A year later he added. "I must confess I have made a sizable cut near the end and believe me it makes a whale of a difference." Copland swallowed hard, but eventually he had to agree. What mattered in the end, of course, was that these two gay musical geniuses altered the course of American music for the better.

The most painful part of the story takes place during the seventies, in a section of the book aptly titled "Coming Apart." It begins with the Bernsteins' swank cocktail party for the Black Panthers at their Park Avenue apartment to raise funds for the legal defense of the imprisoned "21." The press made merry over that embarrassing left-wing debacle, and the derisive term "radical chic"-coined by Tom Wolfe in this magazine-entered the language. By now the three Bernstein children were old enough to wonder about Daddy, especially when both father and daughter began an affair with the German pianist Justus Frantz. When Bernstein finally moved out to live with a male lover-Tom Cothran, who later died of AIDS-his younger daughter, Nina, learned about her parents' separation only after reading the news in Suzy's gossip column while riding the bus to school. The unhappy decade ends with Felicia's ghastly

death from cancer. which left Bernstein with guilt that tortured him for the rest of his life.

In between all those horrors, Bernstein managed to compose much of his most ambitious and, some would say, best music: A Quiet Place, Mass, Dybbuk, and Songfest. He also wrote and delivered the prestigious Norton lectures at Harvard. survived 1600 Pennsvlvania Avenue (one of Broadway's more spectacular musical disasters), made tons of recordings, traveled all over the world, and, with only Karajan to rival him, became the world's most celebrated living conductor. Burton provides much fascinating background on all of this frenzied activity, public and private, as the story hurtles to its grim conclusion. For those who enjoy reading about how famous people make the final exit, the chapter on Bernstein's deterioration and painful death is practically a minute-by-minute account with no gruesome somatic detail omitted. We are even allowed to overhear the last pathetic telephone conversation with his 91-year-old mother a few days before the end: "Should have listened to you, Mother; I'm paying for it dearly."

In a book of this scope occasional errors are inevitable, and I encountered quite a few. The conductor could hardly have offered a survey of "the fashionable minimalist music" at the Philharmonic in 1959 when musical minimalism itself was still a decade in the future: if Bernstein attended the Metropolitan in the sixties only to see "friends" like Maria Callas, who gave just two Met performances during that decade, he must have seen very little opera indeed; the Juilliard School is not located "two blocks north of Philharmonic Hall"; Raymond Ericson was a music critic for the Times, not the Herald Tribune: the mysterious "Netanya Dovrat" must surely be the well-known Israeli soprano Netania Davrath. But these are small gaffes. The book's weakest sections are Burton's lame discussions of Bernstein's music, which add up to little more than superficial descriptions.

Despite its flaws, Leonard Bernstein is still invaluable and likely to remain the definitive source for all future books on the subject. When he was alive, Bernstein had earned the right to be treated as a living legend. Now we need to know who he really was, what he actually did, and what his life meant, and Burton's painstakingly thorough biography supplies many of the answers. But we still wait for the most im-

portant book about Bernstein, and the family-run industry that now looks after his posthumous interests so diligently should get busy on !! it. That study will at last take the full measure of his achievements as composer, conductor, and teacher. and illuminate exactly how this extraordinary man made music in ways that no other musician of his generation ever

could.



GAY EMINENCE: Conducting in Berlin, 1989.



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FEET OF CLAY

". . . In the Royal Ballet's *Sleeping Beauty*, weakness prevails: Steps are blurred; the set is equal parts *Star Trek* and Las Vegas. . ."

WASHINGTON, D.C.

THE Royal Ballet's NEW PRODUCTION OF The Sleeping Beauty is such a design disaster, a good ten minutes of it goes by before you notice that the company's dancing has declined even further than seemed possible after its last feeble showing in the States. Maria Bjornson's set is a deranged architectural vision—equal parts De Chi-

rico, Star Trek, and Las Vegas-framed by palace columns thrust crosswise like contending swords, with lurid skies and gargantuan furniture menacing the viewer from weird perspectives. The costumes-Bjornson's supplementary weapon-are just what you'd expect with such an outlandish set. Lacerated by black lines that eerily make them look drawn instead of three-dimensional, they're executed in faint, acrid pastels poisoned by gray until the passage of 100 years brings about the introduction of heavy metal. This is the landscape the Royal's evidently misguided director Anthony Dowell has chosen for a fairytale ballet, moreover one whose profound theme is a promise of joyous harmony renewed after great trials.

The dancing is similarly dismaying. As America came to know and cherish it in the fif-

ties and sixties, the Royal Ballet exemplified the principles of nineteenth-century classicism as augmented and tempered by the genius of its chief choreographer Frederick Ashton. The company's hallmarks were lyricism, refined elegance, precision (especially in delicate matters), musicality, and the ability to create a nuanced spectrum of light and shade-physically and dramatically. (Dowell's own dancing was an emblem of these qualities.) Nearly all of this has vanished, leaving only traces to evoke regret. Now weakness prevails on every front. Steps are blurred; the anatomic rigor from which they must spring exists in today's Royal dancers merely as a vague reference point. There's no musicality; nothing sings. Even simple alertness to tempo has lapsed, the ensemble consistent only in its inconsistency when required to move in unison. Both physical and dramatic urgency are conspicuously absent; there's no attack, no étan vital to this dancing, and certainly no theatrical

The box-office draw at the performance I attended was Sylvie Guillem, as Princess Aurora. A Paris Opéra product now a



BUSY BODY: The Royal's Beatrix Potter is too long on charm.

"permanent guest artist" with the Royal, Guillem is a high-powered athlete with star magnetism but is not, in the true sense, a ballerina. Essentially, there's no poetry in her. I admire her aspirations to artistry, though, and the hard work she continues to do in their service. For Beauty she has clearly aimed for the effects of modesty, subtlety, and radiance that characterized the interpretation of Margot Fonteyn, who will forever be identified with the Royal's rendition of the ballet. Still, whatever the rules urged by reticent British-style classicism, Guillem, once a crackerjack gymnast, can't resist showing off her ear-grazing leg extensions and her phenomenal balances. Doing this, she destroys the illusion of a vulnerable adolescent who discovers her own loveliness

and comes into her kingdom through union—that is, marriage. Guillem doesn't need a man to support her; she's an acrobatic phenomenon sufficient unto herself.

Frederick Ashton's ballets and—more broadly—his aesthetic were so crucial in shaping the Royal Ballet's style that the company can still present *The Dream*, his Shakespeare-sprung meditation on love set

in an enchanted woodland nightscape, with some faint evocation of its magic. Despite the present performers' mealymouthed technique and the garbling of phrases once breathtaking in their originality and expression of feeling, vestiges of the ballet's pleasures are still evident: the volatility of the swift, airy ensemble; the nature of Titania's femininity-willful, vehement, and impetuous; Oberon's unearthly authority: the affectionate wit that informs the depiction of the foolish mortal lovers. However, the current rendition of the reconciliation pas de deux-among the most sublime duets choreographed in century-is sheer desecration.

Tales of Beatrix Potter, paired on a program with The Dream, is a recent balletization by Dowell of the enchanting 1971 film for which Ashton created the dances and ap-

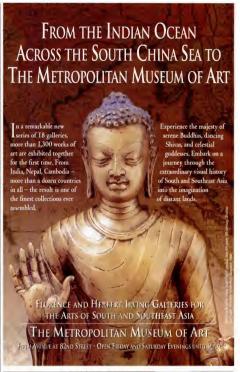
peared, without a jot of coyness, as Mrs. Tiggy-winkle, the hedgehog washerwoman. The live version, blatantly a commercial spinoff pitched at the matinee crowd, is unconscionably long. Child or adult, one can tolerate just so much busywork for the feet when the dancers' faces are obliterated by outsize, expressionless animal heads, and the entire center section of their bodies by padding and Victorian dress rather self-satisfied in its charm. The ballet's single delight-the distortion in scale that turns fullgrown humans into miniature mice and pigs with the most daintily articulated extremities-is but one of the movie's various delights. Meanwhile, this latter-day live version ignores the film's chief strength: the dissolves between reality and illusion that reflect the nature of Potter's unique imagi-

nation. One has no way of knowing if Ashton would have sanctioned this recycling had he lived, but I would guess not.

The Joffrey Ballet, RECENTLY AT THE NEW York State Theater for two weeks, is paying its bills with the pseudo-hip Billboards ("Dance: Show Business." November 29. 1993). True to its eclectic (some might say schizoid) aesthetic, the company placated the purists in its audience with the resurrection of Léonide Massine's Les Présages (The Portents), created-to Tchaikovsky's Fifth Symphony-for the post-Diaghilev Ballets Russes de Monte Carlo in 1933. The production is a page from the history books come to life-sort of. Torn from its time and cultural context and performed by dancers who haven't seized it imaginatively or stylistically, it might be the creation of a Madame Tussaud who had figured out how to animate her embalmed likenesses. (The production was staged by Tatiana Leskova, who danced in it early on.) The scholar in me is grateful for this facsimile, because it's more telling than evidence limited to words and a handful of photographs. Yet I doubt that I would have found the ballet stirring even fresh from its master's hand.

The first of Massine's several symphonic ballets. Les Présages broke ground for this genre, daring to propose a dance response to serious concert music. But compared with Balanchine's, Massine's musical intelligence is simplistic. "Music visualization," the epithet applied to Balanchine's abstract work by some of its detractors, is far more pertinent in Massine's case. Having analyzed the basics of the score's structure, he proudly demonstrates them like an accomplished schoolboy. Further than that he doesn't venture. diverting the balance of his attention to Meaning. The gist of the allegory he attempts to convey is the conflict between human nature (with its capacity for focused achievement, rarefied love, and so on) and a malignant destiny, itself born from the darker recesses of man's soul. This we gather from the detailed notes, reprinted in the loffrey's program, that originally accompanied the ballet.

What we see-make of it what we will-is an ensemble most striking in its static plastic groupings, successively backing up a vividly bold woman (Action) who temporarily yields ground to a trio (Temptation); a loving couple (Passion) threatened by a grotesque monster (Fate); an elfin flibbertigibbet (Frivolity); then all of the above engulfed by war and, finally, triumphant. The choreography contains echoes of the nascent Central European modern dance in its subject, its choral massings, and its vehement, angular arm movements. Given its inflated seriousness of purpose, Les Présages is unable to draw on Massine's own best assets: nervous vitality and eccentric humor.





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AMAZING GREASE

". . . 'Pig Out,' says the menu. No arm-twisting needed. All of us are snatching from the Brobdingnagian smorgasbord at Virgil's. . ."



HOG HEAVEN: Artery-defying platters at Virgil's Real Barbeque.

CHET ATKINS STOPPED IN FOR BARBECUE A few nights ago and picked his bones clean. Rex Reed swooned over the ribs and promised to return with Liz Smith, the chicken-fried-steak cognoscente. No sooner had Virgil's Real Barbeque switched on its blazing red neon beacon and unlocked the door than the first Dixie orphans wandered in, homesick for bush puppies and Boylan's Birch Beer. Truckers and bikers, quiche-refusniks, BBG cultists, an amazing armada of tubbys and Bubbas, and all the dear souls who've been suffering snapper and arugula so long, they're just desperate to wallow awhile in the forbidden.

So maybe you won't catch Anna Wintour here, gnawing pulled Owensboro lamb on rye. And the cover-girl clique wouldn't dream of risking those ironing-board mid-riffs on the \$37.95 "rock in 'ribs combo"—every rib a giant hog ever had, plus stuffed jalapeño peppers, a couple of sides, and six bottles of Rolling Rock chilling out in an ice bucket. But still, expect Virgil's to smoke. Who says Elivs is dead?

And the ribs—authentic or not, who cares?—we'll have them both ways, wet and dry. No sissy baby backs: This is grown-up grub—moist, flavorful, fabulous. What chicken gave its all for thes brawny wings? An eagle, perhaps. I count

seven sweet-and-savory appendages to dip into a swampy blue-cheese sea.

No mistaking the place. The wonderfully pungent and spicy perfume that wafts your way. The posters of national barbecue challenges, the aprons and menus from our land's champion cookers. The walls of this rustic duplex are a museum for souvenirs collected by the creative geniuses behind Carmine's and Ollie's in their artery-defying research odysey on the BBQ circuit.

The welcome is friendly. So far. We'll see how it goes when the ravenous bordes are pawing the ground waiting for tables to turn. Is the pork a bit pink? That's a sign of wood-smoking, I read it on the place mat, a gourmand's map of Greaseland. The wines are priced right, but how about beer? Choose from 83 labels, some in 25-oz. bottles, or sip fruity iced tea or lemonade ("fresh-squeezed," it says, though I spied a Minute Maid up in the cupboard).

Be greedy like our four and go home with doggie bags that would embarrass even a mutt. Or count on sharing marvelous buttermilk onion rings with blue-cheese dip (quick, while they're hot), and deep-fried jalapeños, oozing molten Cheddar or cream cheese. No fault to find with the zesty chili. The rich Brunswick stew is a mess of meats with not enough earrots to sooil the fun. At

\$3.50, an Everest of woeful hush puppies is cheap. Enough said. And two big wedges of iceberg and slices of tomato with Thousand Island dressing plunge me deep into childhood reverie.

"Pig Out," says the menu. No armtwisting needed. All of us are snatching from the Brobdingnagian smorgasbord of grease and sugar-chopped Texas brisket and pulled Carolina pork, a robust smoked sausage, a quarter chicken (dark meat, the way we prefer), those spectacular ribs. You'd never catch me settling for chicken here, good as it is, or catfish fillets, or even tonight's grilled salmon with splendid corn relish (entrées, \$10.50 to \$24.95 for rib steak). In the beginning . . . there was meat! That's my religion. Everything comes with two sidesmashed potatoes, dirty rice, nice pickled beets, collard and kale in a toss, mustard slaw or potato salad (classic, perhaps, in someone's hometown but not all that wonderful here). Ah, Memphis barbecue beans: There's the winner, stewed with whatever's left in the kitchen-brisket. smoked ham, sausage bits. Chunks of corn bread served with most everything could be spicier. But the plump, buttery biscuits are worth the extra \$3.50. Anything not hot enough? Squirt-bottles of Virgil's piquant sauces stand in a huddle on every table.

Only my pal from the South is seduced by the banana pudding. To me, it has all the charm of Cream of Wheat. Ms. Sarasota loves the pecan pie too, classic Crisco and all. Well, the kitchen's still shaking down. The joint's been open barely long enough to get the smokers going fullsteam. Who knows what country goodies are yet to blossom? There's brunch in the works. And grits, heaven knows. Meanwhile, there's a Civil War raging between tables, says chef-owner Michael Ronis, Texas versus Kansas City, North Carolina against South. Dare you put tomato in the vinegar sauce? What is the one and true slaw? And just wait till the Texas posse tucks into his dandified chicken-fried steak. Crushed potato chips and corn flakes instead of bread crumbs? Is it brilliant? Or is it sacrilege?

Virgil's Real Barbeque, 152 West 44th Street (921-9494). Monday 11:30 a.m. to 11 p.m., Tuesday through Saturday till midnight, and Sunday 4 p.m. to 10 p.m. A.E. M.C. V.

Movies/David Denby

CONQUERS ALL

. .Four Weddings and a Funeral has a genuine good spirit, an appreciation of erotic possibilities in unlikely situations.

HIS HAIR PARTED IN THE MIDDLE AND FALLing into his face, Hugh Grant, the star of the English romantic comedy Four Weddings and a Funeral, has a careless schoolboy charm that is most appealing. Grant's character. Charlie, stammers and dithers: he's a man trapped by his own decency. Expected to say nice things to Hen (short for Henrietta), his dreary, dark-eved former girlfriend-a woman who could make Casanova feel guilty-he looks so stricken that we wonder if he will not expire at her feet. Charlie is perhaps too attractive for his own good. He can't commit himself to any of the girls who want him, and in the end he's unwittingly cruel. But then he meets an American, Carrie (Andie MacDowell), who uses him and leaves him, and he falls in love with her-one of the many things in the movie that don't quite make sense.

This British movie has become an American phenomenon-possibly one of the most successful British imports everand obviously Grant has a lot to do with it. Exceptionally good-looking in a smooth, hairless, almost nubile way (more deer than goat), he's appealing to women. I would guess, because he's so clearly nonthreatening. He pursues Andie Mac-Dowell through the London streets in a pair of shorts that expose his skinny legs. Catching up with her, he's too tongue-tied to do anything but blurt out his love. In modern terms, the power is all with the woman: Charlie can win only if his uncertainty is more charming than anything else around. In other words, Hugh Grant is a romantic hero for the feminist era-as much a fantasy dreamboat as Harvey Keitel was (in a vastly different style) in The Piano, in which Keitel played a primitive man with complete respect for his woman, waiting for her to signal that sex was okay.

The style of male irresistibility here owes little to the arrogant tradition of, say, Rex Harrison or the young Peter O'Toole. In spirit, Grant is closer to the bumbling, stumbling Henry Fonda in The Lady Eve, a young man who did not know he was handsome; or to the bashful, romantically appealing young lames Stewart. Mention of those classics should suggest another reason the movie is a hit here: The American audience is starved for romantic comedy. This country, you may recall, once led the world in such films. But romantic comedy requires some

sort of formal aesthetic style and the artifice of manners and even, perhaps, a touch of refinement. In a country where conventional elegance is now considered contemptible and exclusionary-at least in art-comedy turns into slapstick romping. The spirit of the frat house and the shopping mall overwhelms the form.

Look at the appalling Threesome, which is about a sexually mixed trio (two men, one woman) who share a college dorm room. The story depends on sexual

orgasm on a library table; and so on. By contrast, Mike Newell, the director of Four Weddings, etc., knows what he is doing. The movie is about a group of

friends, vaguely situated in London, who go from one wedding to the next, each of them hoping to meet the right partner among the other guests and get married. With the exception of a gay couple (Simon Callow and John Hannah) who are already happily married, they have be-



BABY. IT'S YOU: Andie MacDowell and Hugh Grant discover they are made for each other.

ambiguity, homosexual feelings unacknowledged or half acknowledged-and suddenly, just when a mood is developing and something interesting might happen, the writer-director, Andrew Fleming, has a character announce what he's feeling: Now I'm attracted to.... Heaven forbid someone in a sixplex should be puzzled for even an instant! Fleming's timidity has been rewarded with a disaster. He attempts to play with "advanced" ideas about the pleasures of companionship (the movie is an hommage to Jules et Jim), but he does it TV-sitcom style, converting the actors into clowns: Stephen Baldwin, in a turned-around cap, bares his big teeth and big rump and looks like a talking mule: Lara Flynn Boyle has an

chances. And then things begin to happen. By the end, in a triumphant coda, they are all hooked. The movie has the formalized frame of an old Hollywood masterpiece: Each wedding is introduced with an engraved invitation seen in close-up: Newell and the writer, Richard Curtis (from British TV), show us virtually nothing of the group but their attendance at weddings.

An odd existence, of course. No one in this morning-coat-and-carnation life of perpetual nuptials seems to work or to care about anything besides social life. And what an unlikely group they are: Stupid, amicable Tom (James Fleet) and his elegant sister Fiona (Kristin Scott Thomas), society swells of uncountable wealth, apparently spend all their time with near-impoverished

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intellectuals (like Hugh Grant's Charlie) and shopgirls. We wonder: Has the British class system been dissolved overnight? At first it seems that Newell and Curtis have also engaged in Hollywood-style calculation, putting in something for everyone. As well as the gay couple, there is Charlie's brother, who is deaf and who signs a devastating message at the movie's climax. But here's the surprise: The movie has a genuine good spirit, a democratic appreciation of erotic possibilities in unlikely situations. And Newell and Curtis convince us that the people in this odd group actually do like one another-certainly an immense change from the sour, chilblained nastiness that English movies have featured for years (this movie was made, after all, by the director responsible for that pale-blue drop of smoking acid, Dance With a Stranger).

Curtis provides a steadily ripening banter, and the actors take mighty bites: Simon Callow gives his most extroverted performance yet as a sort of drunken Pan, leading the revels. Tilting his beard up and caressing ordinary lines so lavishly that they seem covered in suavity, Callow creates whirling eddies of merriment all around him. The fascinating Kristin Scott Thomas brings a mannequin's surface to the role of a sarcastic beauty hiding her feelings. Scott Thomas's lines seem chilled in the dry-martini atmosphere of earlier periods of elegance-a

Noël Coward play, perhaps.

It's an immensely companionable movie. (But who can remember the title? Three Coins in a Shower? Four Weddings and a Bris?) There is time for jokes, for nonsense, for old memories and a fine funeral speech, including a long recitation of W. H. Auden, when one of the group unexpectedly dies. The great comic Rowan Atkinson has a good bit as a nervously unctuous clergyman who buggers the words of the marriage service. Some of the sex play is crude, but none of it is mean-spirited, as it was in that excruciating Kenneth Branagh thing Peter's Friends, in which people who could not conceivably be imagined as buddies embarrassed themselves and us, and every scene died a thousand deaths.

The only problem is Andie MacDowell. Her Carrie is supposed to be a smashing, ruthless American adventuress-a sexy clotheshorse-who uses men for her own convenience and pleasure and is somehow, at the same time, a good person. American actresses like Veronica Lake. Gene Tierney, and Lauren Bacall used to be adept at this good/bad girl stuff, but MacDowell plays Carrie sincerely and flatly. When Grant looks at her as if she were his dream woman, we don't understand him. Why is a longtime bachelor who can have anyone falling for this woman? Is he a masochist? How is he going to keep her in clothes? The movie doesn't always make sense, but it's still awfully

Television/John Leonard

. . Oldest Living Confederate Widow Tells All is extraordinary: television doesn't get any better than Prime Suspect 3..."



SOUTHERN DISCOMFORT: A scene from Oldest Living Confederate Widow Tells All.

ANY MINI-SERIES THAT BEGINS WITH GWEN Verdon in a retirement home doing an impromptu buck-and-wing to the chagrin of a cross-dressing dance troupe that calls itself the Dixie Cups would seem doomed from such grinning heights to slide downhill thereafter. I mean, how do you top a showstopper when you've barely gotten started? But Oldest Living Confederate Widow Tells All (Sunday, May 1, and Tuesday, May 3; 9 to 11 P.M.; CBS) just gets better. From the rich and witty novel by Allan Gurganus, adapted by Joyce Eliason and directed by Ken Cameron, a splendid cast has made delicious television.

Verdon isn't even a principal character. She's more of an option. One way to deal with the past, in a retirement home, is to bravely deny its ravages and go on behaving as if you're as sexy as you recall from your prime. Another way-E. G. Marshall's option here-is to despise not only your evident decrepitude but life itself. For Marshall, a professor emeritus of physics, the past is a wormy waste. But for Lucy Marsden (Anne Bancroft), who's shortly to achieve her personal centennial and to be celebrated on that occasion by a historical society as the oldest living

Confederate widow, the past is another kind of Civil War, in which her womanhood was forged.

So Bancroft's Lucy looks back on the many decades when Lucy was...Diane Lane! And what a dazzling performance we get from Lane-as the 14-year-old child bride who learns to love sex and hate guns; as the young mother of six children, losing one to scarlet fever and another to blindness: as a nervous breakdown, eating cravons: as a matron, developing her own ideas on the rights of women and of "coloreds": as a survivor, who, more than enduring, bounces. If her model for such perseverance is the servant Castalia (Cicely Tyson), a mink-raising midwife and adept of "some voodoo redbird African religion," the antimodel is her charming failure of a husband, William Marsden (Donald Sutherland). "Captain" Marsden was himself 13 when he went off to war, where he was traumatized by the death of his best friend, Ned. He is 50 and still mourning, like Pollux for Castor or some wounded Song of Roland, when he marries Lucy. He seems, behind a bushy beard, inside his graycoat uniform, less to age than to remain infantilized, and will end up being merchandised on the nostalgia circuit as the Last Confederate, a souvenir of southern honor.

I haven't even mentioned Blythe Danner as Lucy's socially ambitious airhead mother. For me to neglect Danner, on whom I've had a crush for 30 years, a mini-series must be extraordinary. And so this is. Lane, Tyson, Sutherland, Bancroft, Danner, Verdon, and Marshall astonish with the home movies in so many different heads, the civil wars of a republic and a marriage, the sentimental education of "a plain girl who married a soldier" in a house full of antique guns, and the treaty all of us must sign after the glory-hounding and the body count.

SEE IANE CHEW GUM, (SHE'S STOPPED SMOKing, again.) See her blow off another lover. (He is married, of course, and the author of a book on serial killers.) See her in the course of an investigation of a Soho murder involving "rent boys," "punters," gay cabaret, porn videos, and a pedophile ring, discover corruption at the highest levels of the New Scotland Yard. (After talking to Jane, people leap from tall buildings or shoot themselves.) To quote Mary Albert, Yes! Helen Mirren is very much back and better than ever as Detective Chief Inspector Iane Tennison, in a superb four-part Prime Suspect 3 (Mystery!, Thursdays, April 28 through May 19; 9 to 10 P.M.; Channel 13). Not only is she back, and an experienced player in the politics of career advancement at the Yard, but she is also, . . pregnant. Tom Bell is back as Jane's chauvinist-piggy nemesis Sergeant Bill Otley, but so complicated beneath his many shales of cynicism as actually to be affecting. Mirren's Jane, of course, is more complicated than a Dostoevski novel. They're both confounded by Peter Capaldi as Vera/Vernon, a heartbreaking cabaret-singer transvestite who can't afford to become a transsexual. Lynda La Plante, who wrote the first amazing Prime Suspect, has pulled out every imaginable stop in the third, from tab journalism and blackmail to homophobia and AIDS; and David Drury directs as if he were Richard Lester wanting to be Costa-Gavras with Bob Fosse's footwork: and even the music. as much to italicize as to choreograph these meat-market children, these orphans in a burning world, has about it equal elements of some nineteenth-century German-romantic bond with night and death and the obligatory twentieth-century dissonance. Television doesn't get any better.



RESERVATIONS

BACK PORCH

Corner of 33rd Street and Third Avenue 212-685-3828

"We love you every day...especially on Mother's Day." Enjoy a great menu and a free photo with Mother. Also, children's menu & spa menu. Beautiful tri-level restaurant and outdoor café. All major credit cards.

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Chef John Loughran presents his special prix fixe jazz brunch in a fantasy setting by Jordan Mozer. Featuring live jazz with the Ron Jackson Trio \$49.95. Or join us in the Iridium Room for our Jazz Club Brunch Buffet \$19.95.

SEL ET POIVRE

853 Lexington Avenue (between 64th and 65th streets) 212-517-5780

Enjoy Mother's Day at this cozy, quaint country French bistro. Prix fixe brunch, \$12.95 11:00 A.M. - 3:30 P.M. Three Course Mother's Day Dinner, \$26.95 served all day and evening with entrees such as roasted leg of lamb, roasted veal and fresh fish of the day along with complimentary glass of champagne for Mom. Reservations required. All major credit cards.

T-REV RESTAURANT

358 West 23rd Street (between Eighth and Ninth avenues) 212-620-4620

"One of the most spectacular restaurants to open this year." - WNCN T-REX's distinguished chef (The Mansion on Turtle Creek: Union Square Cafe) creates a truly special brunch, \$15.95 (11 A.M. - 3 P.M.) and exquisite gourmet dinner with beautifully decorated plates and desserts. \$26.95. Garden dining. "The food is excellent. Sit back and savor your meal." - N.Y. Magazine

UPSTAIRS AT IACK SPRAT'S

169 Columbus Avenue (between 67th and 68th streets) 212-496-9494

AMERICAN FOOD THAT'S GOOD FOR YOU! Champagne Brunch prix fixe, \$11.95 11:00 A.M. - 3:00 P.M. Dinner prix fixe, \$18.95 after 4:00 P.M. One block from Lincoln Center. Reservations Suggested. BYOB.

JUST HOW FAR WE HAVE COME, AT LEAST ON TV, may be inferred from a "Hallmark Hall of Fame" presentation that looks AIDS in the eye without blinking. In A Place for Annie (Sunday, May 1; 9 to 11 P.M.; ABC), Sissy Spacek is a pediatric nurse seeking to adopt an abandoned baby who has tested positive for HIV. When the baby's mother, Mary-Louise Parker, reappears, wanting her baby back in spite of her vampire look and her fullblown death-sentence AIDS, Sissy will arrange for all of them to live together. along with her loving teenage son, lack Noseworthy, and her redoubtable Scotsburr nanny, Ioan Plowright. So remarkable is this cast that it soldiers on absorbingly and persuasively through an uplift script by Nancy Barr, Lee Guthrie, and Cathleen Young, as directed in slow motion by John Gray. About Sissy, I feel Blythe-like.

Also-Ran Movies of the Week: In Peter Falk's latest, Columbo: Undercover (Monday, May 2; 9 to 11 P.M.; ABC), he gets to show off, impersonating not only the rumpled detective but also a Mafia don and a Skid Row burn. Also showing off are Ed Begley Ir., as an insurance investigator, and, in a stunning cameo. Tyne Daly as a semiretired hooker. Nor, as the bodies pile up in a script by Gerry Day from a story by Ed McBain, do we know this time in advance who did it. . . . Kenny Rogers returns in MacShavne: Final Roll of the Dice (Friday, April 29; 9 to 11 P.M.; NBC), not having learned to act since we last saw him as a troubleshooter in a Las Vegas casino, but surrounded by people who can, like Michael McKean, Scott Paulin, James Stephens, and Daniel Hugh Kelly, plus someone who doesn't have to, Maria Conchita Alonso, as a rock star who may be the target of assassins. Tricky, but also listless. . . . Hercules and the Amazon Women (Saturday, April 30; 8 to 10 P.M.; Channel 11) is the first of five "Action Pack" movies to make fun of the manly Greek and Roman myth, with Anthony Quinn as Zeus, Roma Downey as Hippolyta, and Kevin Sorbo as the Herk himself, who tends distressingly toward New Age touchy-feelgood. As it happens, I know quite a lot about the real Amazons, but you don't want to hear it.

In brief: WEATHERMAN AL ROKER MOONlights as the host of a once-over-lightly look at promising innovations in the teaching of math and science, Calculating Change (Thursday, April 28; 10 to 11 P.M.; Channel 13). Most interesting is the Algebra Project in Mississippi, and though Roker explains that its mastermind, Bob Moses, used to be a civil-rights worker in the Freedom Summers of the sixties, he really ought to have shouted that this Bob Moses is the Bob Moses, the nonpareil S.N.C.C. hero of those seasons of blood.

SALES & BARGAINS

BY LEONORE FLEISCHER

IT'S NOT FASY BEING GREEN

NEXT WEEK THE BROOKLYN BOTANIC GARden will have its annual plant sale, featuring regular and miniature roses, as well as many old and species roses, in 4-in. and 8in. pots, \$5.75 and \$10 respectively; hanging baskets with flowering or plain foliage plants, including fuchsia, gesnerads, mini-chenille, impatiens, and bougainvillea, in 6-, 8-, and 10-in. pots, \$4.50-\$35; geraniums, including Fischer, standard, hanging, scented, and sugar babies, in 4-in. pots, \$2.75-\$10.75; miniature and regular-size African violets in heavy bloom, in 1-in. and 4-in. pots respectively, \$4; orchids in bud or bloom, \$20; houseplants, including Brazilian firecracker, goldfish, and others, in 4-in. and 6-in. pots, \$2-\$3; perennials, wildflowers, and pansies, in 4- to 10-in. pots, \$2.25-\$85; cacti and succulents, in 3- to 6-in. pots, \$1-\$10; 4- to 5-ft. house trees, including areca palms, schefflera arboricola, and others, \$18.75-\$65. Checks accepted: no credit cards; all sales final. Brooklyn Botanic Garden, 1000 Washington Ave., Brooklyn (718-622-4433); Wed. 9 a.m.-7 p.m., Thurs. till 3 p.m.; 5/4-5.

OFFICE VISIT

THIS TAILOR MAKES OFFICE VISITS IN MANhattan, on Mon. through Fri., 7:30 A.M.-7:30 P.M., to measure for custommade men's shirts. Choose from a selection of fabrics and collar and cuff styles. The shirts are priced according to fabric: Egyptian-cotton chambray, \$72; imported pinpoint oxford, \$82; luxury 2-ply 100-count cotton, \$102; Sea Island cotton, \$124-\$157. There is a 4-shirt minimum; shirts are ready in 3 to 4 weeks; contrast collars and cuffs are \$5 additional for either; monograms are \$7 additional. Tuxedo and Western shirts are also available. If you make an appointment before 5/30 and buy 5 shirts, you get a silk necktie, usually \$30-\$90, free. M.C., V., checks accepted; all sales final, Shirts Ties and Terrific Service (262-5844); 8 a.m.-7 p.m.; 7 days a week.

IF THE SHOES FIT

MORE THAN 600 PAIRS OF MEN'S AND 150 pairs of women's shoes from Italy are at below-wholesale prices at this showroom. One-of-a-kind men's shoes, in sample size

DO NOT PHONE: Send suggestions for "Sales & Bargains" to Leonore Fleischer, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017-5998, six weeks before the sale. 81/2, some in 9, include allover genuinecrocodile-skin shoes, retail \$900, here \$250; allover handwoven kangaroo-leather loafers, retail \$395, here \$100. Other shoes, in sizes 7-13, come in plain leather and nubuck, retail \$225-\$295, here \$75-\$90, such as classic calfskin loafers and classic calfskin lace-ups, retail \$295. here \$90. Women's A-line ballerina flats. in sizes 7-10, retail \$98, here \$40. Samples, in sizes 6 and 61/2, include flat beaded moccasins, retail \$125, here \$35. M.C., V. accepted; checks as deposits only, merchandise held until they clear: all sales final. Romano Martegani, 50 E. 57th St., 4th floor (355-5111); Mon .- Fri. 9:30 a.m.-5:30 p.m.; through 4/29.

COTTON CLUB

COTTON KNIT-LACE AND APPLIQUÉ-TRIMMED lingerie, gowns, and dresses, in sizes 4-10, are at wholesale and below-wholesale prices at this showroom, including long-sleeved gowns and Empire-waist gowns with pearl and appliqué trim, here \$52; V-neck sleep shirts trimmed with rosettes, here \$36; other sleep shirts, here \$30-\$48; forties-style bra top with lace hearts, here \$22; matching shorts, here \$20; camisoles, here \$9-\$20; high-waisted skirt with shoulder straps in rayon/flax, here \$65; white smockedgauze short dress, here \$45; crocheted jackets, here \$52. Cash only; all sales final. Michele Nicole Wesley, 26 W. 17th St., 8th floor (206-1881); Thurs.-Fri. noon-7 p.m., Sat. 10 a.m.-5 p.m.; 4/28-30

DESIGNING WOMEN

THESE TWO DESIGNERS ARE HAVING A SHOWroom sale of sample and stock women's suits and knits. Stock two-piece rayonand-silk and rayon-and-linen spring suits, as well as sample and duplicate sample suits, in sizes 4-14, are at wholesale prices. Twenty-in, skirt with matching suit iacket, retail \$390, here \$165-\$185: linen-and-silk V-neck princess jacket with white pleated georgette skirt and handmade buttonholes, retail \$390, here \$165; short-sleeved black-and-creamcheck jacket with black pleated georgette skirt, retail \$390, here \$170; one- and two-piece knits, in sizes 4-14, include rayon-and-viscose ice-pink button-front jacket with pants or 16-in. skirt, retail \$600, here \$250; wool-and-rayon twopiece gold-trimmed black suit with pants or skirt, retail \$500, here \$200. A.E. accepted; no checks; all sales final. Renee DuMarr/Jennifer Roberts, 530 Seventh

Ave., near 39th St., 10th floor (768-3734): Tues.-Wed. 5-8 p.m., Sat. 10 a.m.-4 p.m.; 4/26-27 and 4/30.

FULL SERVICE

WMF HUTSCHENREUTHER USA IS HAVING A warehouse sale to clear out overstock and discontinued tabletop items, cookware, and giftware. Dinnerware includes porcelain and some bone china in overruns or discontinued patterns, such as Modern White 20-piece (4 place settings) dinner set, retail \$230, here \$55; 9-piece porcelain contemporary coffee set, retail \$62.50, here \$25; 3-qt. stainless-steel pressure cooker, retail \$170, here \$68; 45-piece set of "Action" pattern 18/8 stainless-steel flatware, retail \$353, here \$65; 7-piece stainless-steel professional cookware set, retail \$320, here \$128; stainless-steel kitchen accessories, including a small melon scoop or mini-kitchen whisk, retail \$3.50 for either, here \$1.75: giftware, such as pewter occasion plates. retail \$62.50, here \$25, M.C., V., checks accepted; all sales final. WMF Hutschenreuther USA, 85 Price Pkwy., Farmingdale, N.Y. (516-293-3990); by car from Manhattan: Long Island Expy. to Exit 49 So.; take Rte. 110 So. approx. 3 miles; make right onto Price Pkwy.; warehouse is on the right; Thurs. 10 a.m.-8 p.m., Fri. till 6 p.m., Sat. 9 a.m.-5 p.m. 4/28-30.

FLOOR SHOW

THIS STORE HAS OLD, ANTIQUE, AND NEW Turkish kilim rugs in traditional geometric patterns and colors, as well as old striped-cotton Indian dhurries, at 25-50 percent off regular prices. New, discontinued small kilims include a 3-ft.-5-in.-by-5ft.-10-in. rug with blue background, was \$640, now \$320. Discontinued new kilims include a 4-ft.-9-in.-by-6-ft.-10-in. rug with a blue-and-cream background, was \$700, now \$350. A selection of new vegetable-dved, wool kilims includes 8-ft.-4-in.-by-11-ft.-4-in, rug, was \$3,000, now \$1,600. Old kilims in long sizes include a 5-ft.-10-in.-by-14-ft.-8-in., was \$1,800. now \$900; antique kilims include a 5-ft.by-14-ft.-5-in., was \$4,400, now \$2,000; 3-ft.-8-in.-by-5-ft.-9-in. rug with blue background, was \$280, now \$140. Dhurries are in blue and white stripes or red and white stripes, from 4-ft.-8-in.-bv-25ft. to 14-ft.-by-14-ft.-6-in., were \$3,200-\$8000, now \$1,600-\$4,000. Checks accepted; no credit cards. Marian Miller Kilims, 148 E. 28th St., 3rd floor (685-7746); Mon.-Sat. 11 a.m.-7 p.m. or by appt.; through 5/31.



APRIL 2

MOVIES THEATER = 98 ----- ART ____104___ **NIGHTLIFE** —106----**TELEVISION** -108----**RADIO** ____109____ RESTAURANTS MUSIC & DANCE -----117-----**CHILDREN**

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater own may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—209 W. Houston St. (727-8110). #1— Sunday's Children (1993); A Little Routine (1994). #2— "The Silent Roar: Metro-Goldwyn-Mayer, 1924-29." #127: Flesh and the Devil (1926); Love (with Alternate Endings!) (1927). 4/28: The Fire Brigade (1926); Winners of the Wilderness (1927). 4/29-30: Greed (1923). Winners of the Wilderness (1921), 4129-30: Creed (1923), 51: The Student Prince (1927), The Pagen (1929), 52: The Four Horsemen of the Apocalypse (1921), 53: Sherlock Holmes (1922), The Green Goddess (1923), #3—The Wonderful, Horrible Life of Leni Riefenstahl (1993); Zero Patience (1993).

2. ESSEX-Grand St. at Essex St. (982-4455).

 ANGELIKA FILM CENTER—18 W. Houston St. (995-2000). #1—Backbeat. #2—Savage Nights. #3— Cronos. #4—Thirty-Two Short Films About Glern Gould. #5-The House of the Spirits. #6-Sirens.

6. WAVERLY-Sixth Ave. at W. 3rd St. (929-8037). #1—The Paper. #2—In the Name of the Father. Opening 4/29: PCU.

8. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6500). \$1—Bad Cirls. \$2—Thumbelina; Philadelphia. \$3—Through 4/28: Cops and Robbersons. Opening 4/29: With Honors.

 THEATRE 80—St. Marks Pl. bet. First and Second Aves. (254-7400). 4/27: This Is Spinal Tap (1984); Stand by Me (1986). 4/28: The Last Laugh (1924); The Stand by Me (1900), 9120: The Last Lauge 15247, 126. Spiders (1919). 4729-30: Wild Strawberries (1957); Shame (1969). 5/1: The Threepenny Opera (1931); The Blue Angel (1930). 5/2: Saudust and Tinzel (1953); Mon-ika (1952). 5/3: The Asphalt Jungle (1950); D.O.A.

10. LOEWS VILLAGE THEATRE VII-Third Ave. at 11th St. (982-0400). #1—Threesome. #2—Four Weddings and a Funeral. #3—Naked Gun 33 1/3. #4—Chasers. #5—The Hudsucker Proxy. 4/29-5/12: "1994 Human Rights Watch International Film Festival." #6Above the Rim. Opening 4/27: You So Crazy. #7-Naked in New York. Opening 4/29: The Favor.

11. VILLAGE EAST—Second Ave. at 12th St. (529-6799), \$1—Scrial Mom. \$2—The Inhwell. \$3—Sur-viving the Game. \$4—White Fang 2. \$5—Like Water for Checolate; In Custody. \$6—Belle Epoque. \$7—

13. ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350). #1—Schindler's List. #2—Reality

14. CINEMA VILLAGE 12th St.-12th St. east of Fifth Ave. (924-3363). Red Rock West.

15. QUAD CINEMA-13th St. west of Fifth Ave. (255-88(X)). #1—Farewell My Concubine. #2—Bitter Moon. #3—The Piano. #4—Two Small Bodies; A Tale of Winter. Opening 4/29: I Am My Own Woman

14th-41st Streets

18. LOEWS 19TH STREET EAST—Broadway at 19th St. (260-8000). #1—Brainscan. #2—Philadelphia. #3—Surviving the Came. #4—Serial Mom. #5—Backbeat. #6—Four Weddings and a Funeral.

19. CHELSEA—23rd St. bet. Seventh and Eighth Aves. (691-4744). #1—Chasers. #2—The Paper. #3—The Paper. #4—Threesome. #5—Schindler's List. #6—Schindler's List. #7—The House of the Spirits. #8—Bod Girls. #9—The Intewell. Opening 4/29: With

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth
and Ninth Aves. (989-0060). #1—You So Crazy.
#2—Cops and Robbersons. #3—Sankofa.

24. LOEWS 34TH STREET SHOWPLACE-34th St. at Sec ond Ave. (532-5544). #1—Brainscan. #2—Three-some. #3—Surviving the Game. Opening 4/27: You So

28. 34TH STREET EAST-34th St. at Second Ave. (683-0255). Schindler's List.

MURRAY HILL CINEMAS—34th St. west of Third Ave. (689-6548). #1—Chasers. #2—Cops and Robbersons. #3—Sirens. #4—Bad Girls. Opening 4/29: The

42nd-60th Streets

NATIONAL TWIN—Broadway bet. 43rd-44th Sts. (869-0950). #1—Leprechaum 2. #2—Bad Girls.

32. LOEWS ASTOR PLAZA-44th St. west of Broadway. (869-8340). Brainscan.

33. CRITERION CENTER-Broadway bet. 44th-45th Sts. (354-0900). #1-Surviving the Game. #2-Serial

-----118-----

OTHER EVENTS

Mam. #3-Chasers. #4-Through 4/28: Above the Rim. Opening 4/29: PCU. #5—Threesame. #6— Through 4/28: Philadelphia; Thumbelina. Opening 4/29: With Honors. #7—Through 4/28: Cops and Robbersons, Opening 4/29: No Escape.

34. EMBASSY 1-Broadway bet. 46th-47th Sts. (302-0494). The Inkwell. 36. EMBASSY 2-Seventh Ave. bet. 47th-48th Sts.

(730-7262). Clifford. Opening 4/29: The Favor. EM-BASSY 3—You So Crazy. EMBASSY 4—Yau So Crazy. 38. WORLDWIDE CINEMAS-49th-50th Sts. bet. 8th and 9th Aves. (246-1583). #1—The Remains of the Day. #2—Naked. #3—Short Cuts. #4—China Moon. #5—jurassic Park. #6—Mrs. Doubtfire.

40. GUILD SOTH STREET-50th St. bet. Fifth and Sixth Aves. (757-2406). Through 4/28: White Fang 2. Opening 4/29: The Favor.

41. ZIEGFELD-54th St. west of Sixth Ave. (765-7600). The Paper.

42. EASTSIDE PLAYHOUSE-Third Ave. bet. 55th-56th Sts. (755-3020). Belle Epoque.

43. CARNEGIE HALL CINEMA-Seventh Ave. at 57th St. (265-2520). #1-Like Water for Chocolate. #2-The House of the Spirits.

44. SUTTON-57th St. east of Third Ave. (759-1411). #1-Surviving the Game. #2-Serial Man

48. FESTIVAL THEATER-57th St. west of Fifth Ave. (307-7856). Savage Nights. 40. 57TH STREET PLAYHOUSE-57th St. west of Sixth

Ave. (581-7360), Sirens. 47. ANGELIKA \$7-225 West 57th St. east of Broad-

way (586-1900), Suture; Cronos. Opening 4/29: High Lonesome: The History of Bluegrass Music. 48. CROWN GOTHAM - Third Ave. bet. 57th-58th Sts.

(759-2262). Bad Girls. 49. PLAZA-58th St. east of Madison Ave. (355-3320). The Snapper

50. LOEWS PARIS THEATER-58th St. west of Fifth Ave. (980-5656). Germinal.

51. 59th STREET EAST-59th St. west of Second Ave. (759-4630). Six Degrees of Separati

52. MANHATTAN TWIN-59th St. bet. Second and Third Aves. (935-6420). #1—Guarding Tess. #2— Brainscan. Opening 4/29: PCU.

 BARONET—Third Ave. at 59th St. (355-1663). Cops and Robbersons. CORONET—The Paper. 54. CINEMA 3-59th St. west of Fifth Ave. (752-

5959). The Snapper. 55. CINEMA I-Third Ave. at 60th St. (753-6022). The House of the Spirits. Opening 4/29: When a Man Loves a Woman. CINEMA 11—The Inkwell. CINEMA THIRD

AVE.—Bitter Moon. Opening 4/29: The Secret Rapture.

61st Street and Ahove, East Side

59. FIRST & 82ND ST. CINEMA-62nd St. Bet. First and York Aves. (752-4600). #1—Schindler's List. #2— Schindler's List. #3—Reality Bites. #4—In the Name of the Father. #5—Chasers. #6—The Piano.

WA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—Philadelphia. #2—Threesome. Opening 4/29: The Favor.

BEEKMAN—Second Ave. at 66th St. (737-2622).
 Naked in New York.

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th-67th Sts. (744-7339). #1—The Hudsucker Proxy. #2—Four Weddings and a Funeral. Opening 4/29: With

63. 68TH STREET PLAYHOUSE-Third Ave. at 68th St. (734-0302). Siren

64. LOEWS TOWER EAST-Third Ave. bet. 71st-72nd Sts. (879-1313). Backbeat.

65. UA EAST-First Ave. at 85th St. (249-5100). Naked Cun 33 1/3

66. 86TH STREET EAST-86th St. east of Third Ave. (249-1144), #1—Surviving the Game. Opening 4/27: You Sa Crazy, #2—The Inkwell.

67. LOEWS ORPHEUM-Third Ave. at 86th St. (876-2400), #1—Serial Mom. #2—The House of the Spirits. #3—Cops and Rabbersons. #4—Brainscan. #5—Chas-#6—Threesome. Opening 4/29: With Hanors.

Thumbelina. Opening 4/29: PCU.



ANDY MEG GARCIA

Through the good times. Through the bad times.

When a

It's for all times.

EXCLUSIVE ENGAGEMENT STARTS FRIDAY, APRIL 29TH

CITY CINEMAS CINEMA 1 3rd Ave. at 60th St. • 753-6022

NO PASSES OR DISCOUNT TICKETS ACCEPTED | X | DOLLY STIPLED | 1

68. 86TH STREET-86th St. west of Lex. Ave. (534-1880). #1-The Paper. #2-Bad Girls.

61st Street and Above. West Side

79. LOEWS COLUMBUS CIRCLE-Broadway at 61st St. (247-5070). Four Weddings and a Funeral 80. CINEPLEX ODEON 62ND AND BROADWAY-62nd St.

at Broadway (265-7466). Bad Girls. 81. LINCOLN PLAZA CINEMAS-Broadway bet. 62nd-63rd Sts. (757-2280), #1—The Piano, #2—Belle Epo-que. #3—Thirty Twa Shart Films About Glenn Gould. #4—The Blue Kite. #5—A Tale af Winter. #6—Ivan

and Abraham 83. REGENCY-Broadway bet. 67th-68th Sts. (724-3700). Schindler's List.

85. LOEWS 84TH STREET SIX-Broadway at 84th St. (877-3600). #1—Threesome. #2—The Inkwell. #3— Brainscan. #4—Serial Mam. #5—Chasers. #6—Surviving the Game. Opening 4/29: With Honars.

86. THALIA THEATER-250 W. 95th St. west of Broadway (316-4962). Bitter Moon,

METRO CINEMA—Broadway bet. 99th-100th Sts. (222-1200). #1—Reality Bites. #2—D2: The Mighty Ducks. Opening 4/29: PCU.

89. OLYMPIA CINEMAS—Broadway bet. 106th-107th Sts. (865-8128). #1—Yau So Crazy, #2—Above the Rim. Opening 4/29: The Favor.

 MOVA—Broadway bet. 147th–148th Sts. (862– 5728). #1—Brainscan. #2—Yau Sa Crazy. MUSEUMS.

SOCIETIES, ETC.

THE FILM SOCIETY OF LINCOLN CENTER-The Walter Reade Theater, 165 W. 65th St., plaza level (875-5600). \$7; \$5 members. "Capturing Choreography: Masters of Dance and Film." 4/27 at 2 and 6: 4/28 at 8:15: Program 1: Westbeth (1975); Locale (1980); Channels/Inserts (1982). 4/27 at 4:15 and 8:15; 4/28 at 2: Program 2: Variations V (1966); Coast Zone (1983). 4/28 at 4; 4/29 at 2 and 6: Program 3: Squaregame Videa (1976);

Walkaround Time (1973). 4/28 at 6; 4/29 at 4 and 7:45; Wattenowan Time (1973). 4(2) at c, 4/29 at 4 and 7/45; 5/5 at 4; Program 4: Cager/Cunningham (1991), with an appearance by Elliot Caplan. 4/29 at 9:45; 4/30 at 4 and 7:45; Program 5: Blue Studie (1976); Fractions 1 (1978); Changing Steps (1989). 4/30 at 2, 6, and 9:45; Program 6: Crisis (1964); Deli Cammedia (1985); Beach Frogram 6: Crisis (1904); Delt Cammena (1905); toean Birds for Camera (1993); Septet (1964). 5/1 at 4 and 7:45; 5/2 at 4: Program 7: How to Pass, Kick, Fall and Run (1968); Points in Space (1986). 5/1 at 9:45; 5/2 at 2 and 6: Program 8: Rainforest (1968); Assemblage (1968). 5/2 at 8:15; 5/3 at 2; 5/4 at 4: Program 9: Merce Cum ham (1980); Face to Face (1989), 5/3 at 4; 5/4 at 2 and 6: Program 10: Story (1964); 498 Third Ave. (1967), 5/4 at 8; 5/5 at 2: Program 11: Event for Television (1977); Merce by Merce by Paik (1978).

FRENCH INSTITUTE—Florence Gould Hall, 55 E. 59th St. (355-6160). "Ciné-Club." \$6; students and mem-bers \$4.50. 4/27 at 12:30, 3:15, 6, and 8:45: La Petite Valeuse/The Little Thief (1988), dir. Claude Miller.

NUMAN RIGHTS WATCH FILM FESTIVAL-Loews Village Theatre VII, Third Ave. & 11th St. (Call 978-8991 for information; 59-LOEWS for times and tickets). \$6.50. Screen 6: 4/29 at 7: Beruf Neonazi (1993/Germany); at 9:15: Seven Songs for Malcalm X (1993/UK); Handsworth Sangs (1986/UK). 4/30 at noon: War Crimes Against Wamen (1994/Former Yo-goslavia/USA); Neither Coal Nor Ashes (1993/USA): Defending Our Lives (1993/USA); at 2:15: Messin' Up God's Glary (1993/UK); Testament (1988/UK); at 4:30: Vaices of the Morning (1992/USA); Satya (1993/USA); Heart of the Matter (1993/USA); at 7:30: Starting Place (1993/France); at 9:45: Why Have You Left Me? (1993/Former Yugoslavia). 5/1 at 12:30: Cuba Va (1993/USA); at 2:30: Imperial's Ism (1993/USA); Twi-(1993/1038), at 25.01 impersal 3 lim (1993/1038); surjected 3 line (1994/1048); A Touch of the Tarbrush (1991/104K); at 5: Chronicle of a Warsaw Chetto Uprising (1993/Poland); at 7: The Man by the Shore (1993/France); at 9-30: Cuba Va (1993/USA); You (1993/France); at 9:39: Cuba Va (1993/USA); row Only Live Once (1992/Peru), 5/2 at 6: You Only Live Once (1992/Peru); at 9: Discussions Caused by a Film Be-ing Stopped (1994/China) & 1 Have Graduated (1992/China), 5/3 at 6: Messin' Up Cod's Glory (1993/UK); Fire Eyes (1993/USA); at 9:30; Satya (1993/USA); Vaices of the Marning (1992/USA); Mama Awethu! (1993/USA). Screen 7: 4/29 at 6:30: The Man by fix Short (1991/France), at 9. The Long Shore (1995/Germany)[10,14] at 2. The Fourth Green Field (1992)[10,14] at 4. The Fourth Green Field (1992)[10,14], at 4. The Long Short (1993/Germany)[11,14]. 250. Mediumous and philame (1981/Germany)[11,14]. 250. Mediumous and philame (1981/Germany)[11,14]. 250. Mediumous and philame (1981/Germany), at 2. 402. Rose Luxconleys (1997/Germany), at 2. 402. Rose (1997/Germer Yugoslavia); at 9. Who Needs a Heart (1997/UK).

108EPH PAPP PUBLIC TREATRE—25 Lafayette St. (598-717), S. 7. No screening on Mondays. Through 5/12 at, 6, 8, 10 nighthy; Sat. and Sun. at 4: 10-19; Want Fown to Low Me (1976), dir. Rainer Werner Fassbinder. Meller Meller St. (673-600), 4/22- Perdic Fentures E. L. (673-600), 4/22- Perdic Fentures E. Marke (1976); Wanter Wheeler (1976); Large Meller (1976); Wanter Wheeler (1976); Large Meller (1976), 10-10-10, 10-

MUSEUM OF MODERN ART-11 W. 53rd St. (708-9480). seum admission. Ongoing series: "John 773: An American Master." 4/28 at 2:30: Ford, 1894-1973: An American Master The Shamrock Handicap (1926), 4/28 at 6: Hangman's House (1928), 4/28 at 8: The Informer (1935), 4/29 at 2: Seas Beneath (1931). 4/29 at 6: Judge Priest (1934). 4/29 at 8; 5/1 at 5: My Darling Clementine (1946). 4/30 at 2: Up the River (1930). 4/30 at 5: Tobacco Road (1941). 5/1 at 12:30: Donovan's Reef (1964). 5/1 at 12:30: Stagecoach (1939). 5/2 at 2:30: Judge Priest (1934). 5/2 at 6: Three Bad Men (1926). 5/3 at 2:30: Sergeant Ruledge (1960). "From the Archives." 4/29 at 3; 4/30 at 5: The Magnificent Ambersons (1942), dir. Orson Welles. 4/29 at 6:30; 4/30 at 2:30: Portrait of Jennie (1949), dir. William Dieterle. "The American Federation of Arts at the Muse-ums of Modern Art." 5/1 at 2:30: The Climate of New York (1980), dir. Edgar B. Howard; John Heartfield nonteur (1977), dir. Helmut Herbst. 5/1 at 5: Still Photomonitur (1971), dir. Helmut Herbst. 3/1 at 2: 5mi Moving/Patil Smith (1978), dir. Robert Mapplethorpe; Cindy Sherman: An Interview (1980–81), dir. Michael Owen; Laura Cilpin: An Enduring Grace (1986), dir. Anita Thacher, Homsge to August Smite (1977), dir. Pavel Schnabel and Marlisa Stubenrauch. 5/3 at 6: "Soviet Films on the Cold War." Russkii Vopros/The Russian Ouestion (1947), dir. Mikhail Romm. "What's Russian Question (1947), dir. Mikhail Romm. Happening?" 4/28 at 3 and 6: Sri Lanka Children in War (1993), dir. Herzel Jacoby.

NEW YORK UNIVERSITY—Town Hall, 123 W. Akrd St. (1940-2024) 6; 53 underns. Through 5th: "Fifty-Second Annual First-Run Film Festival." Films directed by current sudents from NYUS 'rish School of the Arts will be screened daily from 1 to 5 and 6 to 11. Student films directed by Tish School alums Oliver Stone, Nancy Savoca, Martin Brest, Jim Jarmusch, and Spike Lee are daily at 6. 4/29 at 8: "The NYU Animation Festival." 5fl from 5 to 11: "The NYU International Film Festival."

SYMPHONY SPACE—Broadway at 95th St. (864-5400). Screenings begin at 7. Through 5/24: "American Independents." 4/26: Metropolitan (1990), dir. Whit Stillman; sex, lies, and videolape (1989), dir. Steven Soderbergh. Molly Haskell will introduce both films.

BRONX

AREA CODE 718

152. BAY PIAZA—2210 Bartow Ave. (32b-3020). #1— Bad Girls. #2—Chasers. #3—Surviving the Game. #4—Cops and Robbersous. #5—Brainscan. #6—Serial Mom. #7—Above the Rim. #8—The Inkwell; Threesome. #9—Naked Can 33 1/3; White Fung 2.

155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2103). #1—Bad Girls. #2—Brainscan. #3—Through 4/28: Serial Mom. Opening 4/29: No Escape. #4—Through 4/28: Cops and Robbersons. Opening 4/29: PCU.

156. RIVERDALE—Riverdale Ave. at 259 St. (884-9514). #1—Four Weddings and a Funeral. #2—Schindler's List.

158. CONCOURSE PLAZA—E. 161th St. nr. Grand Concourse (588-8800). #1—Bad Girls. #2—The Intwell. #3—Brainscan. #4—Cops and Robbersons. #5Surviving the Game. #6—White Fang 2. #7—Leprechaun 2; Thumbelina. #8—D2: The Mighty Ducks; Monkey Trouble. #9—Above the Rim; Naked Gun 33

180. WHIESTONE—Bruckner Blyd, at Hutchinson River Plwy. (49)-93137. #—Bad Girls. #2—The Hawell. #—Baissan. #—Bad Girls. #2—The Setal Housell. #—Baissan. #—Bassinson. #—Bassinson. Gene. #8—White Fang 2. #9—Leprekan. 2. #10— Philadelphia. #11—Thumbring. On Deadly Groud. #12—D2: The Mighty Ducks; Monkey Trouble. #13— Above the Rim. Neshed Gen 33 14.

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4201). #1— Bad Girls. #2—Four Weddings and a Funeral. #3— Bakbicat. #4—Chasers. #5—Cops and Robbersons; Monkey Trouble. #6—Threesome. #7—White Fang 2; The Paver.

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—Naked. #2—Four Weddings and a Funeral.

204. CAMARSIE—Ave. L at E. 93rd St. (251-0700). #1—Cops and Robbersons. #2—Bad Girls. #3—The Inkwell.

206. COBBLE HILL—Court St. at Butler St. (5%-9113). #1—Thumbelina; Belle Epoque. #2—Red Rock West. #3—Backbeats. #4—Clifford; The Poper. #5—White Fang 2; Sirens.

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—You So Crazy. #2—Brainscan.
210. FORTWAY—Ft. Hamilton Pkwy. at 68th St.

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—Scrial Mom. #2—The Inkwell. #3—Brainscan. #4—You So Crazy. #5—Surviving the Game.

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—Brainscan. #2—The Inkwell. #3—You So Crazy. #4—Surviving the Game.

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—Surviving the Game. #2—The Inkwell. #3—Above the Rim. #4—D2: The Mighty Ducks; Sugar Hill.

214. KIMGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—Thrresome. #2—Bad Girls. #3—Cops and Robbersons. #4—Schindler's List. #5—Chasers.

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—Brainscan. #2—Cops and Robbersons. #3—White Fang 2; Naked Gun 33 1/3.

217. MARBORD—Bay Pkwy. at 69th St. (232-4000), #1—Bad Girls. #2—Through 4/28: Chasers. Beg. 4/29: No Estape. #3—Threesome. #4—Through 4/28: Serial Mom. Beg. 4/29: With Honors.

218. METROPOLITAM—392 Fulton St. (858-8580). #1— The Inkwell. #2—Brainscan. #3—You So Crazy. #4—Surviving the Game.

219. THE MOVIES AT SHEEPSHEAD BAY—K napp St. off Belt Pkwy. (615–1700). #1—Serial Mom. #2—Batkboat. #3—Bad Girls. #4—Through 4/28: Chasers. Beg. 4/29. With Honors. #5—Through 4/28: Threesome. Beg. 4/29: PCU. #6—Naked Gun 31/3. #7— D2: The Mighty Duks; Major Loopus 2. #8—Cops and Robberson. #9—Schialder: big. The Paper.

220. PLAZA TWIN—Flatbush Ave. nr. 8th Ave. (636-0170). #1—The Hudsucker Proxy. #2—The Inkwell. 222. RIDGEWOOD—Myrtle Ave. at Putnam Ave.

222. RIBGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—Bad Girls. #2—Brainscan. #3—The Inkwell. #4—Monkey Trouble; Leprechaun 2. #5—Surviving the Game.

QUEENS AREA CODE 718

AREA CODE 7

300. ASTORIA—UA ASTORIA—(545-9470). #1—D2: The Mighty Dukls. #2—Surviving the Game; No Escape. #3—Serial Mom. #4—Bad Girls; PCU. #5—Noked Gun 33 1/3. #6—Through 4/28: Threesome. Beg. 4/29. With Houser.

301. BAYSIDE—LDEWS BAY TERRACE—(428-4(141)). #1—D2: The Mighty Ducks. #2—Brainscon. #3— Four Weddings and a Funeral. #4—Chasers. #5—White Fang 2; Sirens. #6—Serial Mom. 303. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711).
#1—Backbeat. #2—Bad Girls. #3—Through 4/28.
Schindler's List; Cops and Robbersons. Beg. 4/29. PCU.
#4—Through 4/28: The Paper. Beg. 4/29: The Favor.

304. CORONA—PLAZA—(639-7722). #1—Brainscan #2—Bad Girls.

305. DOUGLASTON—MOVIEWORLD—(423-7200). #1— Bad Girls. #2—Through 4/28: Serial Mom. Beg. 4/29: PCU. #3—Through 4/28: Beninscan. Beg. 4/29: With Honors: #4—The Paper; Thumbelina. #5—Cops and Robbersons: #6—Through 4/28: Cuarding Test; Thumbelina. Beg. 4/29: Threecom. #7—Naded Can 33 1/3.

306. ELMHURST—LOEWS ELMW000—(429-4770), #1— The Inkwell. #2—Brainscan. #3—White Fang 2; Naked Gun 33 1/3. #4—Surviving the Game.

307. FLUSHING—MAIN STREET—(268-3636). #1—White Fang 2. #2—Four Weddings and a Funeral. #3—The Paper, D2: The Mighty Ducks, #4—The Inkwell; Bad Cits.

308. FLUSHING—UA QUARTET—(359-6777). #1—Serial Mom. #2—Through 4/28: The Inkwell. Beg. 4/29: No Escape. #3—Surviving the Game. #4—Threesome; Naked Gun 33 1/3.

309. FLUSHING—UTOPIA—(454-2323). #1—The Paper, Schindler's List. #2—Cops and Robbersons.

310. FOREST HILLS—CINEMART—(261-2244). #1— Monkey Trouble; Belle Epoque. #2—Philadelphia; Naked Gun 33 1/3.

311. FOREST HILLS—CONTINENTAL—(544-1020). #1— Sirens; Like Water for Chocolate. #2—Through 4/28: Cops and Robbersons. Beg. 4/29: No Escape. #3—Bad Civit.

312. FOREST HILLS—FOREST HILLS—(261-7866). #1— Four Weddings and a Funeral. #2—Through 4/28: Schindler's List. Beg. 4/29: With Honors.

313. FOREST HILLS-LOEWS TRYLON-(459-8944).

314. FOREST HILLS—MIDWAY—(261-8572), #1—Serial Mom. #2—Chasers. #3—The Paper; Thumbelina. #4—Threesome; PCU.

315. FRESH MEADOWS—CINEMA 5—(357-9100). #1— Serial Mom. #2—The Inkwell. #3—Brainscan. #4— Surviving the Game. #5—You So Crazy.

316. FRESH MEADOWS—MEADOWS—(454-6800). #1— Cops and Robbersons. #2—The Paper. #3—Naked Gim 33 1/3. #4—Bad Girls. #5—Threesome. #6— Schindler's List. #7—Four Weddings and a Funeral.

317. JACKSON HEIGHTS—JACKSON—(335-0242). #1—
Bad Girls. #2—The Inkwell, #3—Surviving the Game.

318. OZOHE PARK—CROSSBAY—(848-1738). #1—The Inkwell. #2—Through 4/28: Brainscan. Beg. 4/29: No Escape. #3—Surviving the Game.

319. OZOME PARK—CROSSBAY II—(641-5330). # 1—Bad Girls. #2—Chasers. #5—Through 4/28: White Fong 2; Leprechaum 2: Beg. 4/29: With Honors. #4—Serial Mom. #5—Cops and Robbersons. #6—Through 4/28: Naked Gan 33 1/3; D2: The Mighty Ducks. Beg. 4/29: PCU. #7—Threesome.

321. FLORAL PARK—HORTH SHORE TOWERS—(229-7702). #1—Naked Gun 33 1/3. #2—Monkey Trouble; The Paper.

322. SUNNYSIDE—CENTER—(784–3050). #1—White Fang 2. #2—Philadelphia. #3—Schindler's List; Naked Gun 33 1/3.

STATEN ISLAND

AREA CODE 718

402. NEW DORP—HYLAN PLAZA—(351-0805). #1— Thumbelina; Schindler's List. #2—Surviving the Game. #3—The Inkwell. #4—Four Weddings and a Funeral. #5—Brainstan.

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9680). #1—Chasers. #2—D2: The Mighty Dukes. #3—Backbeat. #4—Thresone. #5—Serial Mom. #6—Bad Girls. #7—The Paper. #8—White Fang 2; Major League 2. #9—Cops and Robbersons. #10—Naked Gun 33 1/3.

LONG ISLAND

AREA CODE 516

Nassau County

- 500. BALOWIN—GRANO AVENUE—(223-2323). #1— Clifford: Cops and Robbersons. #2—The Inkwell. 501, BELLMORE-MOVIES-(783-7200). Four Weddings
- 502. BETHPAGE-MID-ISLAND-(796-7500). #1-Serial
- Mom: Thumbeling, #2-The Paper, #3-Chasers. 503. EAST MEAOOW-MEAOOWBROOK-(731-2423) #1-Bad Girls. #2-Brainscan. #3-Backbeat. #4-
- Chasers. #5-Through 4/28: The Paper; Thumbelina. Beg. 4/29: No Escape. #6—Through 4/28: Serial Mom. Beg. 4/29: PCU.
- 504. FRAHKLIH SQUARE—FRAHKLIH—(775-3257). #1-Brainscan. #2-Naked Gim 33 1/3; Cops and Robbersons. #3—D2: The Mighty Ducks; Threesome. #4— The Paper: Thumbelina.
- 505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—Threesome. #2—Bad Girls. #3—The lukwell. #4—Surviving the Game. #5—Thunbelina: Naked Gun 33 1/3. #6-The Paper, #7-Serial Mom. #8-Four Weddings and a Funeral.
- 506. GLEH COVE-GLEN COVE-(671-6668). #1-Bad Girls. #2—Threesome. #3—Four Weddings and a Fu-neral. #4—Naked Gim 33 1/3; D2: The Mighty Ducks. #5-The Paper, #6-Serial Mom.
- 507, GREAT NECK-SOUIRE-(466-2020), #1-Through 4/28: The Paper; Thumbelina. Bcg. 4/29: PCU. #2— Threesome; Naked Gun 33 1/3. #3—Cops and Robbersons
- SOS. HICKSVILLE-HICKSVILLE-(931-6085). #1-Thumbelina; The Paper. #2-Philadelphia.
- 510. LAWRENCE-LAWRENCE-(371-0203) #1-You So Crazy. #2-Brainscan. #3-The Inkwell
- 512. LEVITTOWN-LOEWS HASSAU-(731-54(X)), #1-Naked Gun 33 1/3. #2—Four Weddings and a Funeral. #3-Monkey Trouble; Major League 2. #4-Schindler's List. #5-Threesome. #6-White Fang 2. #7-Surviving the Game. #8-D2: The Mighty Ducks. #9-Cops
- and Robbersons, #10-The Inkwell 513. LONG BEACH-PARK AVENUE-(432-0576). #1-Naked Gun 33 1/3; Schindler's List. #2-Monkey Trouble: The Paper
- 514. LYHBROOK-LYNBROOK-(593-1033). #1-Bad Girls: #2—Four Weddings and a Funeral. #3— Through 4/28: Threesome. Beg. 4/29: The Favor. #4—Through 4/28: The Inkwell. Beg. 4/29: Cops and Rob-Serial Mom. #6—Through 4/28: Cops and Robbersons. Beg. 4/29: No Escape.
- 515. MALVERHE—TWIN—(599-6%6). #1—Thumbelina; Sirens; Philadelphia. #2—Monkey Trouble; Guarding Tess
- 516. MAHHASSET-MANHASSET-(627-7887). #1-Backbeat, #2-Bad Girls, #3-Serial Mom.
- 517. MASSAPEQUA-THE MOVIES AT SUNRISE MALL-(795-2244). #1-Chasers. #2-Through 4/28: Brai can. Beg. 4/29: With Honors. #3—Through 4/28: Na-ked Gun 33 1/3; Thumbelina. #4—D2: The Mighty Ducks. #5—Through 4/28: Cops and Robbersons. Beg. 4/29: PCU. #6—Bad Girls. #7—Serial Mom. #8— Surviving the Game. #9-White Fang 2; The Paper.
- 520. HEW HYDE PARK-HERRICKS-(747-()555). #1-The Paper; Cops and Robbersons. #2-Bad Girls.
- 521. OCEANSIDE—OCEANSIDE—(536-7565). #1umbelina; The House of the Spirits. #2-Monkey Trouble: Philadelphia.
- 522. PORT WASHINGTON-MOVIES-(944-62(X)). #1-The Piano; White Fang 2. #2-Like Water for Chocolate; D2: The Mighty Ducks. #3-Clifford; The Paper. #4-Red Rock West. #5—Surviving the Game. #6—Thumbelina; Sirens. #7-Brainscan
- 523. SOUHOVIEW CIHEMAS-(944-3900). #1-Schindler's List. #2—The Inkwell. #3—Cops and Rob-bersons; The House of the Spirits. #4—Four Weddings and a Funeral. #5-Belle Epoque. #6-Chasers.
- 524. ROCKVILLE CENTRE-FANTASY-(764-8000). #1-Schindler's List. #2-Naked Gun 33 1/3. #3-Backbeat. #4-D2: The Mighty Ducks. #5-White Fang 2; Major League 2.

- 525. ROCKVILLE CENTRE-ROCKVILLE CENTRE-(678-3121). #1-Chasers. #2-The Paper
- 526. ROSLYN-ROSLYN-(621-8488). #1-Philadelphia. #2-Four Weddings and a Funeral
- 527. SYOSSET-SYOSSET TRIPLEX-(921-5810). #1-Threesome. #2-Bad Girls. #3-Schindler's List 528. SYOSSET-UA CINEMA 150-(364-0700). Through
- 4/28: Like Water for Chocolate. Beg. 4/29: With Hone \$30. VALLEY STREAM—SUNRISE—(825-5700). #1—Bad Girls. #2—The Inkwell. #3—Brainscan. #4—Chasers. #5—Serial Mom. #6—Cops and Robbersons. #7—Sur-
- viving the Game. #8—White Fang 2. #9—Leprechaun 2. #10—Philadelphia; Thumbelina, #11—Above the Rim; Sugar Hill. #12-Naked Gun 33 1/3; Monkey Trouble
- 533. VALLEY STREAM-GREEN ACRES-(561-2100) #1—D2: The Mighty Ducks. #2—Backbeat. #3—Si-tens. #4—The Paper. #5—Four Weddings and a Funeral. #6-Schindler's List; Threesome.
- \$34. WESTBURY—WESTBURY—(333-1911). #1—Belle Epoque, #2-Germinal.

Suffolk County

- 600. BABYLON-BABYLON-(669-3399). #1-Bad Girls. #2-Through 4/28: Th #2—Inrough 4/28: Inreesone; Inumbetina. Beg. 4/29; PCU. #3—Through 4/28: Serial Mom. Beg. 4/29: No Escape.
- 601. BaBytom SOUTH BAY (587-7676). #1—Brains-can; Naked Gim 33 1/3. #2—Backbear; Four Weddings and a Funeral. #3—White Fang 2; D2: The Mighty Ducks. #4—Monkey Trouble; The Paper.
- 603. BAY SHORE-LOEWS SOUTH SHORE MALL-(666-4(XXI), #1—Cops and Robbersons. #2—Major League 2. 606. BROOKHAYEN-MULTIPLEX-(289-8900). #1-Bad Girls. #2—The Inkwell. #3—Brainscan. #4—Chasers. Girls. #2— I ne inkweii. # 3—Lounneau. #5—Backbeat. #6—Serial Mom. #7—Cops and Rob-bersons. #8—Surviving the Game. #9—White Fang 2; Naked Gun 33 1/3. #10—Schindler's List; Threesome #11-Monkey Trouble: Four Weddings and a Funeral. #12—D2: The Mighty Ducks; The Paper. #13— Thumbelina: Philadelphia.
- 608. COMMACK-MULTIPLEX-(462-6953). #1-Bad Girls. #2-The Inkwell. #3-Brainscan. #4-Chasers. #5—Backbeat, #6—Serial Mom. #7—Cops and Rob-bersons. #8—Surviving the Game. #9—White Fang 2. #10—Threesome; Sirens. #11—Philadelphia; Thumbelina. #12—Four Weddings and a Funeral; Schindler's List. #13—D2: The Mighry Ducks; Naked Gun 33 1/3. #14—The Paper: Monkey Trouble.
- 610. CORAM-THE MOVIES AT CORAM-(736-6200). #1—Bad Girls. #2—Brainscan. #3—Threesome; Thumbelina. #4—The Inkwell. #5—The Paper; White Fang 2. #6-Through 4/28: Cops and Robber 4/29. PCU. #7-Surviving the Game. #8-Through 4/28: Naked Gun 33 1/3. Beg. 4/29: With Honors. #9— Chasers. #10—Through 4/28: Serial Mom. Beg. 4/29: No Escape.
- 611. CORAM-PINE-(698-6442). #1-Schindler's List. -Philadelphia. #3-Brainscan; White Fang 2. #4
- Naked Gun 33 1/3; D2: The Mighty Ducks. 613. ELWOOD-ELWOOD-(499-7800). #1-Sirens. #2-Senal Mom.
- 616. HUHTINGTON-SHORE-(421-5200). #1-Chasers -The Paper. #3-The House of the Spirits; D2: The Mighty Ducks. #4-Cops and Robbersons.
- 617. HUNTIHGTOH STATION-WHITMAN-(423-1300). Naked Gun 33 1/3.
- 618. ISLIP—(581-520x)). #1—The Paper. #2— Bad Girls. #3—Naked Gun 33 1/3; Threesome.
- 619. LAKE GROVE-MALL SMITH HAVEN-(724-9550). #1-Serial Mom. #2-Schindler's List. #3-Bad Girls. #4-Four Weddings and a Funeral.
- 620. LIHOEHHURST-LIHOEHHURST-(957-5400). Wayne's World 2.
- 621. MATTITUCK-MATTITUCK-(298-4405). #1-Serial Mom. #2—Brainscan. #3—The Paper. #4—Schindler's List. #5—Bad Girls. #6—Cops and Robbersons; Naked Gun 33 1/3. #7-White Fang 2; Strens. #8-D2: The Mighty Ducks.
- 623. HORTHPORT-HORTHPORT-(261-86(X)). Wayne's World 2
- 62S. PATCHOGUE-THE MOVIES AT PATCHOGUE-(363-2100). #1—Threesome. #2—Through 4/28: The Ink-well. Beg. 4/29: With Honors. #3—Through 4/28:

Four Weddings and a Funeral. Beg. 4/29: The Favor. #4—Backbeat. #5—Naked Gun 33 1/3. #6—Chasers. #4—Bakbeat. #5—Naked Gim 33 1/3. #6—Gasens. #7—Scrial Mom. #8—The Paper, D2: The Might Ducks. #9—Brainscan. #10—Through 4/28: Schindler's List; Cops and Robbersons. Beg. 4/29: PCU. #11—Major League 2; White Fang 2. #12—Through 4/28: Surviving the Game. Beg. 4/29: No Escape. #13 Rad Cirle

- 630. SAG HARBOR-SAG HARBOR-(725-0010).
- 632. SAYVILLE—SAYVILLE CIHEMAS—(589-0040). #1-Cops and Robbersons. #2—The House of the Spirits; D2: The Mighty Ducks. #3—White Fang 2; The Paner.
- 633. SMITHTOWN-SMITHTOWN-(265-1551). Wayne's 634. SOUTHAMPTOH-SOUTHAMPTOH-(283-1300)
- #1—The Paper. #2—Serial Mom. #3—Through 4/28: Naked Gun 33 1/3; White Fang 2. Beg. 4/29: Surviving the Game. #4—Through 4/28: Surviving the Game. Box. 4/29: No Escape. #5—Chasers. 63S. STOHY BROOK-LOEWS-(751-2300). #1-Cops
- and Robbersons. #2-The Paper. #3-White Fang 2 636. WEST ISLIP-TWIN-(669-2626). #1-Monkey
- Trouble; Schindler's List. #2-White Fang 2; Philadelphia 638. WESTHAMPTON-HAMPTOH ARTS-(288-2600).
- #1-Like Water for Chocolate. #2-Backbeat
- 639. WESTHAMPTON-WESTHAMPTON-(288-1500). Bad Ciele

NEW YORK STATE

AREA CODE 914

Westchester County

- 700. BEOFORO VILLAGE-BEOFORO PLAYHOUSE-(234-73(0), #1-The Paper. #2-Four Weddings and a
- 702. BROHXVILLE-BROHXVILLE-(961-4030). #1-Four Weddings and a Funeral, #2-Schindler's List. #3-Cops and Robbersons
- 703. GREENBURGH-CIHEMA 100-(946-4680). #1-The Paper. #2-Four Weddings and a Funeral. 706. HAWTHORHE-ALL WESTCHESTER SAW MILL-
- (747-2333), #1—Backbeat, #2—Brainsean, #3—Bad Girls, #4—Chasers, #5—Cops and Robbersons, #6— Serial Mom. #7-Surviving the Game. #8-Threesome. #9-Four Weddings and a Funeral; Thumbelina. #10-D2: The Mighty Ducks; The Paper
- 707. LARCHMONT-PLAYHOUSE-(834-3001). Four Weddinos and a Funeral
- 708. MAMAROHECK—PLAYHOUSE—(698-2200). #1— Bad Girls. #2—Serial Mom. #3—Naked Gun 33 1/3. #4-Cops and Robbersons
- 799. MOUNT KISCO—(666-65N)), #1— White Fang 2. #2—Backbeat. #3—Sirens; D2: The Mighty Ducks. #4—Bad Girls; Cops and Robbersons. #5—Chasers; Serial Mom. 714. PEEKSKILL-BEACH-(737-6262), #1-The Ink-
- well. #2-D2: The Mighty Ducks; Cops and Robber-sons. #3-Brainscan. #4-Bad Girls. 716. PELHAM-PICTURE HOUSE-(738-3160). The
- 718. RYE-RYE RIOGE-(939-8177). #1-Sirens. #2-
- D2: The Mighty Ducks; The Paper. 719. SCARSOALE-FIHE ARTS-(723-6699). Belle
- 721. YONKERS—CROSS COUNTY—(376-7100). #1—Bad Girls. #2—The lukwell. #3—Brainscau, #4—Backheat #5-Cops and Robbersons #6-White Fano 2: Thumbelina. #7—Surviving the Game; Naked Gun 33 1/3. #8-Threesome; Four Weddings and a Funeral.
- #9-D2: The Mighty Ducks: The Paper, 722. YONKERS—CEHTRAL PLAZA—(793-3232). #1— The House of the Spirits. #2—D2: The Mighty Ducks. #3—The Inkwell. #4—White Fang 2; Surviving the
- 723, YONKERS—MOVIELAND—(793-0002). #1—Bad Girls. #2—Serial Monr. #3—Chasers. #4—Backbeat. #5—Through 4/28: Clifford. Beg. 4/29. No Escape. #6—Through 4/28: Tirrectome. Beg. 4/29. With
- 724. YORKTOWH HEIGHTS—THE MOVIES AT JEFFERSOH VALLEY—(245-0220), #1—Bad Girls, #2—Serial

Mom. #3—Threesome; Thumbelina. #4—The Paper. #5—Four Weddings and a Funeral. #6—D2: The Mighty Ducks. #7—Through 4/28: Cops and Robbersons. Beg. 4/29: With Honors

Rockland County

753. NANUET-MOVIES-(623-0211). #1-The Inkwell. -You So Crazy. #3-Surviving the Game. #4-Backbeat, #5-The Paper.

755. NEW CITY-CINEMA 6-(634-5100). #1-Four Weddings and a Funeral. #2—Sirens. #3—Serial Mom. #4—Cops and Robbersons. #5—The Paper; D2: The Mighty Ducks. #6-Belle Epoque; Thumbels

756. NEW CITY—UA CINEMA 304—(634-8200). #1—Bad Girls. #2—Through 4/28: Major League 2. Beg. 4/29:

757. NYACK-CINEMA EAST-(358-6631). Like Water for

759. PEARL RIVER-CENTRAL-(735-2530). #1-Cops and Robbersons, #2-White Fang 2. 760. PEARL RIVER-PEARL RIVER-(735-6500). Bad

761. SPRING VALLEY-MARKET PLACE MALL-(426-1600). #1—Four Weddings and a Funeral. #2—Bad Girls. #3—Cops and Robbersons. #4—Schindler's List. #5-White Fang 2. #6-Serial Mom. #7-Naked Gun 33 1/3. #8—Brainscan. #9—Chasers. #10—Through 4/28: Sirens; Thumbelina. Beg. 4/29: No Escape. #11— Through 4/28: Threesome. Bcg. 4/29: PCU

762. SPRING VALLEY-CINEMA 59-(425-1428). #1-Sirens. #2-D2: The Mighty Ducks

764. LAFAYETTE-(357-6030). The Paper.

CONNECTICUT

AREA CODE 203

Fairfield County

798. BETNEL-BETHEL CINEMA-(778-2100). #1-Four Weddings and a Funeral. #2-Naked; The House of the

799. BRIDGEPORT-SHOWCASE CINEMAS-(339-7171). #1—Bad Girls. #2—Chasers. #3—Brainscan. #4—Serial Mom. #5—Cops and Robbersons. #6—White Fang 2. #7-Threesome. #8-The House of the Spirits. #9-In the Name of the Father. #10-Major League 2; Thum-belina. #11-D2: The Mighty Ducks; Naked Gun 33

800. BROOKFIELD-(775-(X)70), #1-Brainscan, #2-The Paper

801. DANBURY-CROWN CINE-(743-2200). #1-Backat. #2-Bad Girls. #3-Naked Gun 33 1/3; Thumbeling

802. DANBURY-CROWN CINEMA-(748-2923). #1-Cops and Robbersons. #2-Chasers.

803. DANBURY—CROWN PALACE—(748-7496). #1—Se-rial Mom. #2—White Fane 2. #3—Surviving the Game. The Inkwell

804. DARIEN-PLAYNOUSE-(655-7655). #1-Four Weddings and a Funeral. #2-Through 4/28: Naked Gun 33 1/3. Beg. 4/29: With Honors

806. FAIRFIELD-COMMUNITY-(255-6555). #1-Sirens. #2-Four Weddings and a Funeral.

807. FAIRFIELD-BULLARD SQUARE-(339-7151). #1-Backbeat. #2—Clifford. #3—Surviving the Game. #4—Leprechaun 2. #5—Reality Bites. #6—The Paper; Philadelp hia. #7-Above the Rim; Schindler's List. #8-Monkey Trouble; Guarding Tess.

808. GREENWICH-CINEMA-(869-6030). #1-The Paper. #2-Schindler's List.

809. GREENWICH-CROWN PLAZA-(869-4030). #1-D2: The Mighty Ducks; Serial Mom. #2—Threesome; Belle Epoque, #3—Sirens; White Fano 2. 810. NEW CANAAN-HOYT PLAYNOUSE-(966-0600).

#1-The Paper. #2-Four Weddings and a Funeral. 811. NORWALK-CINEMA-(838-4504). #1-Surviving

the Game. #2-Thumbelina; Threesome. 815. STAMFORD-CROWN AVON-(324-9205). #1-The kwell. #2-Surviving the Gam

816. STAMFORD-CROWN CINEMA-(324-3100). #1-Brainscan. #2-Chasers. #3-Four Weddings and a 817. 5TAMFORD-CROWN RIDGEWAY-(323-5000). #1-Bad Girls, #2-Cops and Robberson

818. STRATFORD-STRATFORD SQUARE-(377-9406). #1—Grunpy Old Men. #2—Mrs. Doubtfire. #3—On Deadty Ground. #4-Reality Bites. #5-Shadowlands. #6-Greedy; Jurassic Park

819. TRUMBULL—CROWN CINEMA—(374-0462). #1— Four Weddings and a Funeral. #2—Backbeat. #3—Sirens; D2: The Mighty Ducks.

820. WESTPORT-FINE ARTS-(227-3324). #1-Bad Girls. #2-White Fang 2; Cops and Robbersons. #3-Backbeat. #4-The Paper.

821. WESTPORT-POST-(227-05(X)). Serial Mom.

822. WILTOH-CINEMA-(762-5678). D2: The Mighty Durks

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON-LINCOLN CINEMA FIVE-(997-6873). #1-D2: The Mighty Ducks. #2-White Fang 2. #3-Major League 2; Thumbelina. #4—Monkey Trouble; Brainscan. #5—Bad Girls; Cops and Robbersons.

902. JERSEY CITY-NEWPORT CENTER-(626-3200). -Serial Mom. #2-Surviving the Game. #3-Chasers. #4-You So Crazy. #5-Bad Girls. #6-The Inkwell. #7-Brainscan. #8-Threesome. #9-Naked Gun 33 1/3; Leprechaun 2. #10-Above the Rim; Four Weddings and a Funeral

903. JERSEY CITY-HUDSON MALL CINEMAS-(434-1414), #1-Brainscan, #2-The Inkwell, #3-Surviving the Game. #4—Bad Girls.

904. SECAUCUS-LOEWS MEADOW PLAZA 8-(902-9200). #1-Cops and Robbersons. #2-Four Weddings and a Funeral. #3-Major League 2; White Fang 2 #4-Chasers, #5-Serial Mom. #6-Threesome, #7-Sirens; D2: The Mighty Ducks. #8-Backbeat.

905. SECAUCUS-LOEWS MEADOW 51X-(866-6161). #1-The Inkwell. #2-Naked Gun 33 1/3. #3-The Paper. #4-Bad Girls. #5-Surviving the Game. #6-

906. GUTTENBERG-GALAXY TRIPLEX-(854-6540). #1-Naked Gun 33 1/3, #2-The Paper, #3-Thus belina; Schindler's List.

907. WEST NEW YORK-MAYFAIR-(865-2010). #1-Thumbelina; Major League 2. #2—Leprechaun 2; Naked Cun 33 1/3. #3—Monkey Trouble.

908. UNION CITY-SUMMIT THEATER-(865-2886). #1-Leprechaun 2; Naked Gun 33 1/3. #2-Monkey

Trouble. #3-Thumbelina; Major League 2. Essex County

911. BLOOMFIELD-ROYAL-(748-3555). #1-Bad Girls. #2-You So Crazy.

912. CEDAR GROVE—CINEMA 23—(857-0877). #1— Backboat, #2—Chasers, #3—Thumbelina: Sirens, #4— White Fang 2; Naked Gun 33 1/3. #5—D2: The Mighty Ducks: Philadelphia

913. EAST HANOVER-EAST NANOVER 12-(515-1160). #1—Surviving the Game. #2—Serial Mom. #3—Chasers. #4—Cops and Robbersons. #5—D2: The Mighty Ducks. #6—Threesome. #7—Four Weddings and a Fu-neral. #8—Bad Girls. #9—The Paper. #10—White Fang 2; Brainsca

915. LIVINGSTON-COLONY-(992-1646). #1-Cops and Robbersons. #2-Four Weddings and a Funeral. #3-D2: The Mighty Ducks; The Poper.

916. MILLBURN-MILLBURN-(376-0800). #1-The Paper. #2-Four Weddings and a Funeral.

917. MONTCLAIR—CLARIDGE—(746-5564). #1—The Inkwell. #2—The Paper. #3—The House of the Spirits.

918. MONTCLAIR-WELLMONT-(783-9500). #1-Brainscan. #2-Naked Gun 33 1/3; D2: The Mighty Dudes

919. HEWARK-ALL-JERSEY MULTIPLEX-(817-8100). #1—Bad Girls. #2—The Inkwell. #3—Brainscan. #4—Chasers. #5—Serial Mom: Thumbelina. #6— Cops and Robbersons; Naked Gun 33 1/3. #7—Surviving the Game; Above the Rim. #8—White Fang 2; D2: The Mighty Ducks. #9—I

920. UPPER MONTCLAIR-BELLEVUE-(744-1455). #1-Bad Girls, #2-Serial Mom. #3-Four Weddings and a Funeral.

922. WEST ORANGE-ESSEX GREEN-(731-7755). #1-Naked Gun 33 1/3; D2: The Mighty Ducks. #2-White Fano 2. #3-Bad Girls.

AREA CODE 908

Union County

930. BERKELEY MEIGHTS-BERKELEY-(464-8888). D2: The Mighty Ducks

931. CRANFORD—CRANFORD—(276-9120). #1—The Paper, #2—Schindler's List. 932. ELIZABETH-ELMORA-(352-3483). Schindler's List.

933. LINDEN-LINDEN FIVE-(925-9787). #1-The Inkwell. #2—Surviving the Game. #3—Brainscan; Monkey Trouble. #4—D2: The Mighty Ducks; Leprecham 2. #5—Cops and Robbersons; Thumbelina.

934. ROSELLE PARK-NEW PARK-(241-2525). #1-Surviving the Game. #2—The Inkwell. #3—Cops and Robbersons. #4—Bad Girls. #5—Brainscan.

935. UNION-LOST PICTURE SHOW-(964-4497). Belle Epoque

936. UNION-UNION-(686-4373). #1-Serial Mom. #2-Philadelphia; Cops and Robbersons.

937. WESTFIELD—RIALTO—(232-1288). #1—Bad Girls. #2—Four Weddings and a Funeral. #3—Serial Mom. 938. WESTFIELD-TWIN-(654-4720). #1-Thumbelina;

Sirens. #2-The Inkwell AREA CODE 201

Bergen County

950. BERGENFIELD-CINEMA 5-(385-1600). #1-The Paper; D2: The Mighty Ducks. #2-White Fang 2; Seri-Mom. #3-Cops and Robbersons. #4-Bad Girls. #5-Brainscan

951. CLOSTER-CLOSTER-(768-88(X)). Belle Epoque.

952. EDGEWATER-LOEWS SNOWBOAT-(941-3660). #1-Cops and Robbersons. #2-Four Weddings and a Funeral. #3-The Paper. #4-Naked Gun 33 1/3.

953. EMERSON-QUAD-(261-1000). #1-Philadelphia. #2-Monkey Trouble. #3-The Inkwell; Naked Gun 33 1/3. #4-White Fang 2; Schindler's List

959. PARAMUS-CINEMA 35-(845-5070). In the Name of the Father; The Ref; Monkey Trouble.

961. PARAMUS-ROUTE 4-(487-7909). #1-Bad Girls. #2—Cops and Robbersons; Serial Mom. #3—Schindler's List. #4—Threesome. #5—The Paper. #6—Four Weddings and a Funeral. #7-Chasers. #8-Naked Gun 33 1/3; Serial Mom; Thumbelina. #9—White Fang 2; Major League 2. #10-Backbeat.

962. PARAMUS-ROUTE 17-(843-3830). #1-Brainscan. #2-The Inkwell. #3-You So Crazy.

964. RAMSEY-LOEWS INTERSTATE-(327-0153). #1-Four Weddings and a Funeral. #2-The Paper

965. RIDGEFIELD—PARK 12—(440-6661). #1—Scrial Mom. #2—Chasers. #3—Surviving the Game. #4— Bad Girls. #5—Cops and Robbersous. #6—The Paper. #7—Brainscan. #8—Four Weddings and a Funeral. #9—The Inkwell. #10—Threesome. #11—Backbeat;

966. RIDGEFIELD PARK-RIALTO-(641-0617). #1-Naked Gun 33 1/3: Sirens: Thuanha

White Fang 2; Sirens.

967. RIDGEWOOD-WARNER-(444-1234). #1-Bad Girls. #2—The House of the Spirits. #3—Cops and Robbersons. #4—Philadelphia: Naked Gun 33 1/3.

969. TEANECK-MOVIE CITY-(836-3334). #1-Clifford; In the Name of the Father. #2—Monkey Trouble; Mrs. Doubtfire. #3—Blank Check; Philadelphia.

970. TENAFLY-CINEMA 4-(871-8889). #1-Four Wedngs and a Funeral. #2-Sirens. #3-The Inkwell. #4 The House of the Spirits.

971. WASNINGTON TOWNSHIP-CINEMA-(666-8020). #1—Four Weddings and a Funeral. #2—The Paper; Thumbelina. #3—Sirens; D2: The Mighty Ducks.

972. WESTWOOD-PASCACK-(664-3200). #1-Bad Girls. #2—Through 4/28: Cops and Robbersons. E 4/29: With Honors, #3—Scrial Mom. #4—Chasers. ersons. Beg.



COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing. The date in parentheses at the end of the capsule review refers to the issue of New York in which David Denby's or John Powers's review originally appeared: the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding

MPAA RATING GUIDE

	General Audiences. All ages admitted		
G:	Parental Guidance Suggested. Some material may be inappropriate for		

DC: 13 Parents Strongly Cautioned. Some material may be inappropriate for children under 13.

Restricted, Under 17 requires accompanying parent or adult

NC-17 No children under 17 admitted

No rating given by MPAA. NEW FILMS

* New films recommended by New York's critic.

ABOVE THE RIM-(1 hr. 38 min.; 1994) Two men vic for the attentions of a high-school basketball star (Duane Martin); one offers a chance at the pros, the other quick money dealing drugs in Harlem. With Tupac Shakur and Marlon Wayans. R. 10, 33, 89, 152, 158, 160, 213, 530, 807, 902, 919

BACKBEAT-(1 hr. 40 min.; 1994) A pleasant but rather vacuous movie about the life of Stu Sutcliffe, the early member of the Beatles who withdrew and then died at the age of 22 of a brain hemorrhage. In Hamburg in the early sixties, soulful Stu (Stephen Dorff), John Lennon's art-school pal, is a member of the Beatles, hanging on for the girls and the fun, but his heart isn't in it. John wants him in the group, but Stu wants to paint, and he falls in love with a German photograoher and Hamburg aesthete, Astrid Kirchherr (Sheryl Lee), who pulls him away. As BackBeat tells it, Astrid is a kind of prescient earth mother who not only loves Stu but senses that the Beatles have to race into the future without him to encounter their greatness. The movie, directed by Jain Softley and written by Softley, Michael Thomas, and Stephen Ward, has the slightly dismal feeling of a late-night bull session (Brian Epstein really created the Beatles. No. Astrid did it). In BackBeat, you don't get that ache of "Oh, this might have been." It's more a case of never was. As Stu, pretty little Stephen Dorff (an American) suffers nicely from headaches, and Sheryl Lee (another one, from Twin Peaks) smiles a great deal with womanly wisdom and manages to give Astrid a thin glaze of European cultivation. Ian Hart, the Liverpudlian who plays Lennon, is the best thing in the movie. Fast, witty, saturnine, this voluble young lout has an edge of ambition and aggression that makes him different. Much of the movie is relaxed and joshing, in the early rambunctious style of the Beatles themselves. Yet the higher spirituality of the Stu-John relationship escapes us. (4/25/94) R. 3, 18, 64, 200, 206, 219, 303, 313, 406, 503, 516, 524, 533, 601, 606, 608, 625, 638, 706, 709, 721, 723, 753, 801, 807, 819, 820, 904, 912, 961,

BAD GIRLS—(1 hr. 33 mm.; 1994) A quartet of gal gun-fighters takes on the Wild West. The formidable four are played by Madeleine Stowe, Mary Stuart Masterson, Drew Barrymore, and Andie MacDowell. Directed by Jonathan Kaplan. R. 8, 19, 26, 31, 48, 68, 80, 152, 155, 158, 160, 200, 204, 214, 217, 219, 222, 300, 303, 304, 305, 307, 311, 316, 317, 319, 406, 503, 505, 506, 514, 516, 517, 520, 527, 530, 600, 606, 608, 610, 618, 619, 621, 625, 639, 706, 708, 709, 714, 721, 723, 724, 756, 760, 761, 799, 801, 817, 820, 900, 902, 903, 905, 911, 913, 919, 920, 922, 934, 937, 950, 961, 965 967 972

BELLE EPOQUE-(1 hr. 48 min.; 1993) In Spanish with English subtitles. A handsome soldier, after deserting his regiment, takes refuge in the remote country house of an artist with four fetching daughters. Directed by Fernando Trueba. With Penelope Cruz, Jorge Sanz, Maribel Verdú, and Fernando Fernán Gómcz. R. 11, 42, 81, 206, 310, 523, 534, 719, 755, 809, 935, 951

BITTER MOON-(2 hr. 15 min.; 1994) Queasy and mesmerizing, Roman Polanski's new movie is a romanne potboiler so sublimely misconceived that it has become a small triumph of camp. Nigel and Fiona are a prim English couple who get involved with a French sexpot, Mimi (Emmanuelle Seigner), and her wheelchair-bound husband Oscar (hammy Peter Coyote), a failed American novelist. Oscar insists on telling Nigel the story of his affair with Mimi from their first meeting, through various sexual crescendoes flatex. urine), to the moment when their love curdles. Polanski wrings countless laughs from the head-on collision of clichés. Hugh Grant and Kristin Scott-Thomas play Nigel and Fiona as standard-issue movie Brits-proper and repressed, but innately kinky. Mimi is a male fantasy of the Parisienne, while Oscar dominates the movie with his baleful chortle and endless supply of overheated metaphors. Polanski captures the awful arc of the innumerable love affairs that begin in shared ecstasy and wind up in ritualized games of domination; he marinates these scenes in a palpably dank sense of sin and disgust. Consciously or not, Polanski's become depressingly like Oscar, a jaded, bullying storyteller who manages to make male female relationships look even worse than they actually arc. (Powers, 3/28/94) R. 15, 55, 86

*THE BLUE KITE-(2 hr. 18 min.; 1993) In Mandarin with English subritles. In this elegant new movie, the great Chinese director Tian Zhuanzhuang offers a semi-autobiographical portrait of life in Beijing from 1953 to 1967. It's a story of decent comrades betrayed by a roller-coaster revolution that's forever changing direction. Urged to make constructive criticisms of the party, loyal Communists are sent to labor camp when they do. Ordered to service party leaders, pretty young women soldiers are jailed as "counterrevo-lutionaries" when they refuse. Having devoted their lives to Mao's teaching, honest bureaucrats are sud-denly denounced by Red Guards, who beat them senseless. We've seen no mainland Chinese film more openly hostile to the Communists than this one, whose politics have gotten the film banned in the People's Republic and its producers threatened with pros ecution. But the best reason to see this picture is not its dissident panache, but its precise observing of one family's life, as seen through the eyes of a troublemaking young boy named Tictou. (Powers, 4/11/94)

BRAINSCAN-(1 hr. 36 min.; 1994) An interactive com-Rollista. Am.—(1 hr. 36 mgn.; 1954) An interactive computer game bites the line between fantasy and felony for a teenage boy (Edward Furlong). R. 2, 11, 18, 24, 25, 26, 78, 89, 11, 52, 155, 158, 160, 208, 210, 211, 216, 218, 222, 301, 304, 305, 306, 315, 318, 402, 503, 504, 510, 517, 522, 530, 601, 606, 608, 610, 611, 621, 625, 706, 714, 721, 761, 799, 800, 816, 900, 902, 903, 905, 913, 918, 919, 933, 934, 950, 962, 965

CHASERS—(1 hr. 53 min.; 1994) A beautiful prisoner (Erika Eleniak) uses her feminine wiles to foil two Navy men (Tom Berenger and William McNamara) assigned to guard duty. Directed by Dennis Hopper. 219, 301, 314, 319, 406, 502, 503, 517, 523, 524, 530, 606, 608, 610, 616, 625, 634, 706, 709, 723, 761, 799, 802, 816, 902, 904, 912, 913, 919, 961, 965, 972

COPS AND ROBBERSONS-(1 hr. 35 min.; 1994) The eccentric Robberson household, headed up by Chevy Chase and Dianne Wiest, has a new-and reluctantaddition, a crusty old cop named Jake (Jack Palance). 799, 802, 817, 820, 900, 904, 913, 915, 919, 933, 934, 936, 950, 952, 961, 965, 967, 972

CRONOS-(1 hr. 32 min.; 41994) In English and Spanish with English subtitles. First-time director Guillermo del Toro gives a Latin American take on the vampire legend in his story about a Mexican antiques dealer who discovers the secret to immortality. NR. 3, 47

D2: THE MIGHTY DUCKS-(1 hr. 47 min.; 1994) Emilio Estevez and his Pec Wee hockey team head to L.A. Directed by Sam Weisman. PG. 87, 158, 160, 213, 219, 300, 301, 307, 319, 406, 504, 506, 512, 517, 522, 524, 533, 601, 606, 608, 611, 616, 621, 625, 632, 706, 709, 714, 718, 721, 722, 724, 755, 762, 799, 809, 819, 822, 900, 904, 912, 913, 915, 918, 919, 922, 930, 933, 950 971

THE FAVOR-(1 hr. 37 min.; 1994) Kathy (Harley Jane Kozak) has a nagging crush that's costing her sleep and-maybe-her husband; hest-friend Emily (Elizabeth McGovern) has a creative solution; sex by proxy. R. 10, 26, 36, 40, 60, 89, 303, 514, 625

FOUR WEDDINGS AND A FUNERAL-(1 hr. 58 min : 1994). Reviewed in this issue. R. 10, 18, 62, 79, 156, 200, 203, 301, 307, 312, 316, 402, 501, 505, 506, 512, 514, 523, 526, 533, 601, 606, 608, 619, 625, 700, 702, 703, 706, 707, 721, 724, 755, 761, 798, 804, 806, 810, 816, 819, 902, 904, 913, 915, 916, 920, 937, 952, 961, 964,

GERMINAL-(2 hr. 38 min.; 1994) In French with En glish subtitles. An epic film version of Emile Zola's novel on nineteenth-century mining conditions is directed by Claude Berri and stars Gérard Depardieu as a coal miner. NR. 50, 534

GUARDING TESS-(1 hr. 38 min.: 1994) An eccentric former First Lady (Shirley MacLaine) takes pleasure in irritating her bodyguard (Nicolas Cage) with capricious behavior. PG-13, 52, 305, 515, 807

HIGH LONESOME: THE HISTORY OF BLUEGRASS MUSIC-(1 hr. 35 min.; 1994) Director Rachel Liebling gives a comprehensive look at this American music born is the Appalachian Mountains through portraits of Bill Monroe and other pioneers of the genre, as well as the oung musicians who carry on the tradition today. NR 47

THE HOUSE OF THE SPIRITS-(2 hr. 12 min.; 1994) Set in that eene limbo known as "international cinema. Bille August's new film turns Isabel Allende's sprawling multigenerational South American saga into a strangely benumbed epic about magic, rebellion, and overwhelming passion. Haven't producers learned yet how clucless it is to put Northern American actors in Latino parts? Vanessa Redgrave and Armin Mueller-Stahl beget Meryl Streep, who marries Jer-emy Irons and begets Winona Ryder—who chirps her lines like a cheerleader discussing Rollerblades. By the time Antonio Bandares turns up as her lover, you ean only laugh: With his olive skin, black hair, and thick Spanish accent, the poor guy seems to have stumbled into the wrong movie. While Allende's novel features all the Technicolor flourishes of magical realism, August's cinematic style is achingly Scandinavian: literal. linear, restrained. There's too much blue to his palene. Most of the actors have reason to be blue. Irons is a biazare choice for the part of a fiery Latino patriarch, and his co-stars far little better. Reyder walks around looking lost, and Glenn Close seems terribly oppressed—she obviously senses the move's in trouble. Streep is unexpectedly subbland as an otherworldly woman whose head is boiling with visions. (Powers, 4/11/9/18, 3, 19, 43, 56, 72, 200, 206, 311, 316, 303, 523, 524, 533, 646, 722, 798, 799, 809, 901, 977, 917.

THE HUDSUCKER PROXY-(1 hr. 55 min.; 1994) Tim Robbins stars as doofusy Norville Barnes, who co to make his fortune in 1958 New York. Hired to work in the mailroom of Hudsucker Industries, he's work in the maircoom of Hudsucker Industries, ne's promptly taken up by Sidney J. Mussburger (Paul Newman), a corporate Machiavel who's looking for "some jerk" to play the patsy in a Byzantine stock scam. Before he knows what's hit him, Norville is named company president, becomes celebrated as both an imbecile and a genius, and gets romantically involved with a hardbitten reporter, Amy Archer (Jennifer Jason Leigh), who talks with the voice of Katharine Hepburn but sprays out her lines like an Uzi. Joel and Ethan Coen began scripting this movie in the mid-1980s along with their friend Sam Raimi, and the years of work pay off in some classic movie moments. Yet for all its laughs, The Hudsucker Proxy was probably too long in gestation: It has no spontaneity, no forward momentum. The Coens have lost the human dimension of Norville's story in their control-freak obsession with stylish externals. The Coens' style demands juicy performances for its lifeblood, but here even the stars are trapped in one-note roles that don't let them breathe. Norville Barnes is a goofy, naïve small-town hero, but Tim Robbins is nobody's idea of a likable actor. Robbins's complacency feeds what's worst in the Coens; a smirking sense of superiority is antithetical to a fable's generosity of spirit. The Hudsucker Proxy tries to play its story both ways at once, but it leaves the audience with nothing. (Powers, 3/14/94) PG. 10, 62, 220

- JAM WY WWW MANH—(1 hr. 31 min.; 1994) In German with English subtitles. Rosa von Praunheim directs a docudrama about Charlotte von Mahlsdorf, nd Lothar Berfelde in 1928, a person with tremendous courage and ambiguous sexuality. NR. 15
- IN CUSTOBY—(2 hr. 3 min.; 1994) Ismail Merchant of the Merchant Ivory team directs the story of an obscure Indian professor of Hindi assigned to write an article about a great Urdu poet whose life is now in decline. PG. 15
- * IN THE NAME OF THE FATHER-(2 hr. 6 min.; 1993) The most engrossing movie about the mess in Northem Ireland since Marcel Ophul's A Sense of Loss two decades ago. It's based on the autobiography of Gerry Conlon, a scrappy Belfast punk who, along with his father and several others, was wrongly convicted of the 1974 pub bombings that killed five people in the English town of Guildford. Such a story could easily have become another message-laden pachyderm. Luckily, it was made by Jim Sheridan (My Left Foot), a bighearted Irish writer-director whose movies have the rough-hewn directness of a great Irish bar band. He gets a full-throttle performance from Daniel Day-Lewis, who captures Conlon's contradictions in all their sloppy extremity. It's only at the film's end that you realize how everything about Conlon has become different-he's gone from a slouching bit of riffraff who scoffed at the word "honesty" to an upright, well-spoken activist whose ill-starred life has taught him to cherish the truth. Every frame surges with righteous fury at the double-dealing bigotry of the English police and the Draconian terms of Britain's Prevention of Terrorism Act, which allows them to detain suspects for a week without filing charges or letting them see a lawyer. Still, Sheridan's no bombthrower. He carefully distances himself from the IRA, suggesting that—in a movie filled with false fathers— Gerry's timid, principled, nonviolent da Guiseppe is a far better model of manhood. (Powers, 1/17/94) R. 6.
- THE INKWELL—(1 hr. 52 min.; 1994) in 1976, a mixedup black teernager (Larenz Tate) gets a two-weck reprieve from dally life while visiting a black community on Martha's Vineyard. Directed by Matty Rich. R. 11, 19, 34, 55, 66, 85, 152, 158, 160, 204, 210, 211, 213, 218, 229, 222, 306, 307, 308, 315, 317, 318, 402, 500, 505, 510, 512, 514, 523, 530, 606, 608, 610, 625,

- 714, 721, 722, 753, 803, 815, 902, 903, 905, 917, 919, 933, 934, 938, 953, 962, 965, 970
- IVAN AND ABRAHAM—(1 hr. 45 min.; 1994) In Yiddish, Russian, Polish, and Romany with English subtitles. When pre-war tensions in a Jewish shartle escalate, a young Jewish boy and his Christian friend seek refuge in Poland's vasa countryside. Directed by Yolande Zauberman. NR. 81
- LEPRECHAUN 2—(1 hr. 32 min.; 1992) It's springtime, and the wicked wee one wants a woman. With Warwick Davis, Charlie Heath, and Shevonne Durkin. R. 31, 158, 160, 222, 319, 530, 807, 902, 907, 908, 919, 221
- ** LIE WATER FOR CHOCOLATE—(1 hr. 53 min.; 1972) A lovely Mexican fantasy, based on Latra Esquired's colonia and the state of the state
- MAJOR LEAGUE II—(1 hr. 45 min.; 1994) Charlie Sheen, Tom Berenger, and their fumbling baseball team stepup to the plate for a second inning of lowbrow comedy. Directed by David S. Ward. PG. 60, 219, 406, 512, 524, 603, 625, 756, 799, 900, 904, 907, 908, 961
- **MAKE—¿ hr. 6 min.; 1933) Johnny (David Thewlis), the voluble, (immy, remarkably unemployable hero of Mike Leigh's new film, is an English genius and failure, a man finatisacilly adreat with words and utterly hapless at everything else. Arriving in London, he between the control of the control of the control between the control of the control of the control her roomastic, the then escapes into the city and has many adventures of both a physical and a metaphysical nature. Nuder is a bitter conveyl of freedom. This is a brilliant, exhilarating move, but it's definitely not a control of the contro
- NAKED IN NEW YORK—(1 hr. 31 min.; 1994) Eric Stoltz stars in this romantic comedy about an aspiring playwright and his attempts to keep his life, love, and at in proper order. With Mary-Louise Parker, Jill Clayburgh, Ralph Macchio, Tony Curtis, and Kathleen Turner. R. 10, 61
- NO ESCAPE—(2 hrs. 5 min.; 1994) in the year 2022, punishment means banishment to a remote and dangerous prison colony. John Robbins (Ray Liotta), a marine captain unfairly accused, isn't about to let that happen to him. R. 33, 155, 217, 300, 308, 311, 318, 503, 514, 600, 610, 625, 634, 723, 761
- THE PAPER-(1 hr. 52 min.; 1994) Set during a single day at the imaginary New York Sun, Ron Howard's new comedy is all about the adrenaline rush of putting out a crass, populist tabloid. Michael Keaton stars as a metro editor who's being pulled apart by all the de mands upon him. His voluminously pregnant wife (Marisa Tomei) wants him to to take a less-demanding job with the snooty Sentinel (an obvious stand-in for the Times). At work, he's fighting with a managing editor (Glenn Close) who claims the Sun can't at ford to delay its press runs just so his troops can discover the truth—if tomorrow's headlines are unfair, they'll just fix things the day after. Like all newspaper movies, this one starts from Hecht and MacArt incomparable The Front Page. But where that play's characters have no existence outside of journa that actes have no existence outside of journalism, this picture comes from a Hollywood whose therapy-lashed ideas of "personal growth" would have had Hecht herniating himself with laughter. The movie's never drabber than when it tries to make its two-dispersion of the property of the mensional characters stop to smell three-dimensional flowers. Howard's good heart makes this movie less savage than it should be, and the last half-hour goes all goocy and sentimental-even about journalistic ethcs. Such obvious decency should cheer up those pundits who fret that the piranha tabloids have wholly

- devoured our national conscience. This picture is infinitely sex spirals than the Hollywood convention of Uperan 1920, back when America was supposed to be innocent. (Powers, 2017/9) R. 6, 9, 19, 14, 13, 48, 62, 200, 206, 219, 363, 305, 307, 307, 314, 316, 231, 406, 502, 503, 504, 505, 506, 507, 509, 313, 517, 520, 522, 524, 533, 601, 606, 608, 610, 616, 618, 621, 625, 632, 644, 635, 700, 703, 700, 716, 718, 727, 727, 737, 737, 748, 800, 807, 808, 810, 820, 905, 905, 913, 915, 916, 917, 301, 950, 952, 961, 964, 965, 951,
- PCU—(1 hr. 31 min.; 1994) At Port Chester University—better known as PCU—girk are women and everyone's a vegetarian. Incoming freshman Tom Lawrence learns what's politically correct on campus. PG-13. 6, 33, 52, 67, 87, 155, 219, 300, 303, 305, 314, 319, 503, 507, 514, 517, 600, 610, 625, 761
- * PHILADELPHIA-(2 hr. 1 min.; 1993) A successful young lawyer (Tom Hanks), dying of AIDS and conrinced that his white-shoe Philadelphia firm fired him because he was gay and ill, hires a crass, homophobic ambulance chaser (Denzel Washington) to represent him in a damage suit. Much of Jonathan Demme's movie (the script is by Ron Nyswaner) is no more than sympathetic, intelligent, and shrewd. The filmmakers attempt to reverse a few clichés, giving us a black who is not the victim but the dispenser of prejudice, and a sympathetic-looking female lawyer (Mary Steenburgen) who represents the villainous firm and who smilingly subjects Hanks to a ruthless cross-ex-amination. Yet despite these attempts to avoid TVmovie p.c., Demme and Nyswaner have got them-selves caught up in a conventional and didactic structure. In doing so, Demme is not above using the pathos of Hanks's condition to drive home his points. (1/3/94) PG-13. 8, 18, 33, 60, 160, 310, 322, 509, 515, 521, 526, 530, 606, 608, 611, 636, 807, 912, 936, 953, 967, 969
- * THE PIANO-(2 hr. 1 min.; 1993) Jane Campion's star tling sexual drama ignores most of the rules of classical narrative and heads straight for the center of the story, which is about the sexual will of a strange, and strangely free, Victorian woman. Ada (Holly Hunter). a mute Scottish woman purchased as a wife and transported, sometime in the middle of the nineteenth century, to colonial New Zealand, gets deposited on a vast gray beach with her little daughter and her piano. Her husband-to-be (Sam Neill) leaves the piano behind, but an Englishman gone native named Baines (Harvey Keitel) hauls it into the interior and begins a game of seduction. Ada can win the piano back, one key at a time, if she allows him to do "certain things" to her. It is Ada, however, who is in control, and Baines, naked, who begs for love. Harvey Keitel, now over 50, is thickly muscled through the chest and shoulders with a rounded gut that makes him not just another well-built actor but a humanly heroic sexual figure. Perhaps only a woman would now photo-graph a man this way, and when Hunter, with rounded breasts and rump, joins him in bed, the sensuality is overpowering. (11/22/93) R. 15, 59, 81, 522
- * REALITY BITES-(1 hr. 39 min.; 1994) Ben Stiller's directorial debut has the glibness of any film descended from The Big Chill and St. Elmo's Fire, but it's far more enjoyable and less pretentious than either. It's the funniest movie since Groundhop Day-which means one can forgive it almost anything. Lelaina Pierce (Winona Ryder) is a local TV intern who's making a video documentary "about people who are trying to find their identity without any role models or heroes." These people are her friends, and her life is rather quaintly set up as a choice between two men: a yuppic video executive (played by Stiller) and a glam-orous slacker (Ethan Hawke) with whom Lelaina swaps the repartee that invariably spells love. The movie may set a record for media references, but for once Hollywood gets things right, capturing its characters' bemused nostalgia for seventies trash culture and its nineties addiction to the clickety-click rhythms of the cable box. The movie's best character works at the Gap and is wonderfully played by Janeane Garofalo, a spunky, wide-lipped, scene-stealing comedi-enne. (Powers, 2/28/94) PG-13. 13, 59, 87, 807, 818
- Eline, Frowers, 2017-91 (2013), 33, 37, 67, 607, 608
 REB BOCK WEST—(1 hr. 38 min.; 1994) Director John Dahl's "cowboy noir" features mistaken identities, drifters, and hired killers in America's heartland. With Nicolas Cage, Dennis Hopper, and Lara Flynn Boyle. NR. 14, 206, 522
- ★ THE REMAINS OF THE DAY—(2 hr. 14 min.; 1993) Anthony Hopkins is Stevens the perfect butler, the hero and fool of a brilliant Merchant Ivory production.

Adapted by the Merchant lovey scan from the colored 1989 nove by Karon bidguor. The Remain of the Day introduces a bizare but fascinating new subject, the interois field of a perfect sevant. An emotion-legal control of the property of th

SANKOFA—(2 hrs. 5 min.; 1994) While on location in chana, an African-American model (Oyafanmike Ogunlano) has a visionary experience that leaves her with a greater understanding of the devastation and humiliation her ancestors suffered because of slavery. An independent work from Ethiopian filmmaker Haile Gerima, NR. 20

* SAVAGE NIGHTS-(2 hr. 8 min.; 1994) In French with English subtitles. Cyril Collard-the writer, direct and star of this messy, disturbing movie-died of AIDS at age 35. He plays Jean, an HIV-positive artist who claims he never learned how to say "no" and spends most of the movie proving it. When not having it off with anonymous men on the banks of the eine, he's busy wooing or battling his two lovers Samy (Carlos Lopez), a chiseled slab of riffraff, and the self-destructive Laura, a 17-year-old middle-class girl played by the remarkable young actress Romane inger, who has a genius for portraying devotion. Jean's desperately reckless existence is encapsulated in the recurring image of him hot-rodding through Paris in his snazzy red convertible, a symbol of both his quest for freedom and, paradoxically, the solipsism that imprisons him. His ferocious desire for life is mirrored in the film's torqued-up, often self-indulgent style. Whatever its excesses, Collard takes this movie far beyond the clichés that turn most AIDS movies into glorified civics lessons. It is a picture about living, not dying. (Powers, 3/7/94) NR. 3, 45

* SCHINDLER'S LIST-(3 hr. 5 min.; 1993) Steven Spielberg wants to get it all in, the entire catastrophe of the Polish Jews, and you can feel the obsessional fury in his work, the anguish, the grief passing over into revolt. Working in black-and-white (the Polish-born Janusz Kaminski did the cinematography), Spielberg has given the material the rushed, spasmodic, almost inadvertent look of newsreel footage. Under the Nazi occupation of Poland, people are dying everywhere, and the resistance of at least one German, the Catholic Oskar Schindler, seems like a miracle. Spielberg shot the material in the city of Kraków, re-creating the last days of the ghetto there and the efforts of the war profiteer Schindler (Liam Neeson) to hold back his workers—his Jews—from the inferno. A charming sensualist and hon vivant with no skills anart from public relations, Schindler put Jews to work as slave laborers and then, by degrees, passed from profiteer to saint. At the same time, Spielberg chronicles the random killing of Jews and the systematic deportations to Auschwitz. This 185-minute epic has been made in a style of austere realism-flat, angry, and hardheaded-that is utterly unlike anything Spielberg has attempted before. The direction is marvelously clean and though every scene is suffused with tragic emotion, nothing is lingered over. Spielberg the box-office champ has made the most demanding and emotionally overpowering American movie in years. (12/13/93) R. 13, 19, 25, 59, 83, 156, 214, 219, 303, 309, 312, 316, 322, 402, 512, 513, 523, 524, 527, 533, 606, 608, 611, 619, 621, 625, 630, 636, 702, 761, 807, 808, 906, 931, 932, 953, 961

THE SECRET RAPTURE—(1 hr. 36 min.; 1994) A father dies leaving his two adult daughters (Juliet Stevenson and Penedope Wilton) in charge of a country estate and his needy second wife (Joanne Whalley-Killmer). Directed by Howard Davies. R. 55

SERAL MON— [1 hr. 33 min.; 1994] In director John Vater's off-kilder paredy of the perfect subsrban family, Mon II Kathleen Turqu facilities (1 killing subsrban family, 10 killing 1 killing subsrban family, 10 killing subsrban family, 12 killing subsrban family, 10 killing subsrb SIRENS—(1 hr. 36 min.; 1994) John Duigan directs a biography of the controversial Australian artist Norman Lindsay, With Sam Neill, Hugh Grant, and Tara Fitzgerald. NR. 3, 26, 46, 63, 206, 301, 311, 515, 522, 533, 608, 613, 621, 709, 718, 755, 761, 762, 806, 809, 819, 904, 912, 938, 865, 866, 970, 971

THE SMAPPER—(1 hr. 30 min.; 1993) The pleasant life of Dessic Curley (Colm Meaney) and his large, noisy Irish family is disrupted by the unexpected pregnancy of his 20-year-old daughter (Tina Kellegher). With Ruth MC. 3de. R. 49, 54

SUNDAT'S CHILDREN—(2 hr.; 1993) Set in Sweden in the late twenties, this memoir written by Ingmar Bergman and directed by his on Daniel portrays the relationship between a young boy and his emotionally distant father. NR. Followed by A Little Routine (7 min.; 1994), an animated film about the bedtime rituals of fathers and dauchters.

* A TALE OF WINTER-(1 hr. 54 min.; 1994) In French with English subtitles. Eric Rohmer's new movie tells a lovely, lucid story about betting everything on a romantic long shot. Charlotte Very plays Felicie, a single mother who keeps flitting between two men: Loic (Herve Furic), a kindly but dry librarian, and self-satisfied Maxence (Michel Voletti), a seal-sleek businessman who owns the string of beauty parlors where she works. She's unable to commit herself to either because she's still desperately in love with her daughter's father, Charles (Frederic Van Dren Driessche), a summer love who disappeared from her life when she accidentally gave him the wrong address five years earlier. Hopelessly indecisive and petulantly attached to her vanished lover. Felicic seems out of control for the opening hour. But then Rohmer works the trick he ses better than any other living filmmaker: He neatly shifts our perspective, casting his heroine's seeming capriciousness in a hopeful new light. A Tale of Winter picks up key motifs from his 1969 masterpiece My Night at Maud's fit has the same snowy streets roman rically fivated hero, and discussions of Pascal's wager) but he gives them the same fanciful spin that Shake-speare gave his late romance A Winter's Tale, a performance of which brings Felicie to tears. (Powers, 4/4/94) NR. 15, 81

* THIRTY TWO SHORT FILMS ABOUT GLENN GOULD-(I hr. 34 min.; 1994) A Canadian hommage to the great entric pianist among modern piano virtuosos, Glenn Gould, starring Colm Feore, who tries, by turns, to be whimsical, imperious, and remote. After retiring, Gould became one of the most publicly communicative recluses in the history of art. He was there; he wasn't there. François Girard, who directed the film (and wrote it with Don McKellar), takes an open-ended, even quizzical attitude toward Gould. In tune with its subject, the movie is also shy, nervous, and haughty, a kaleidoscopic, mildly avant-gardist enterprise that mixes styles and points of view. There are acted-out sections featuring Feore in solipsistic glory; a variety of divertissements; some actual, newy filmed interviews with Gould's acquaintances or fellow musicians. There is much Bach, Beethoven, and Schoenberg on the soundtrack in dazzling performance. Does the movie add up? No, it doesn't, but then Gould didn't either. As an aesthetic temperament, he was strikingly incoherent—a self-absorbed individualist who wanted to end egotism in music. The movie is faithful to Gould's contradictions with out risking the indiscretion of an interpretation. (4/25/94) NR. 3, 81

THREESOME—(1 hr. 35 min.; 1994) Reviewed in this issue. R. 10, 19, 24, 33, 60, 67, 85, 152, 200, 214, 217, 219, 300, 305, 308, 314, 316, 319, 406, 504, 505, 506, 507, 512, 514, 527, 533, 600, 606, 608, 610, 618, 625, 706, 721, 723, 724, 761, 799, 809, 811, 902, 904, 913, 961, 965

THUMBELINA—(1 hr. 25 min.; 1994) An animated version of Hans Christian Andersen's fairy-tale classic about a tiny girl born to normal-size parents. With the voices of Carol Channing, Charo, and Gilbert Gott-

fried. G. 8, 33, 60, 67, 158, 160, 206, 305, 305, 314, 402, 502, 503, 504, 505, 507, 509, 515, 517, 521, 522, 530, 600, 606, 608, 610, 706, 721, 724, 755, 761, 799, 801, 811, 900, 906, 907, 908, 912, 919, 933, 938, 961, 966, 971

WHEN A MAN LOVES A WOMAN—(2 hr. 6 min.; 1994) A young couple (Andy Garcia and Meg Ryan) struggles with alcoholism. Directed by Luis Mandoki. R. 55

WHITE FAME 2: THE WITH OF THE WHITE WOLF—(1 In: 45 min.; 1993) The Wolf dogs and his interprish ever assers (Scort Binistow) hook up with an Indus tribe to track down the culprite behind the diminishing craibous upply. Directed by Ken Olin. PG. 11, 40, 152, 158, 160, 200, 206, 216, 80, 10, 80, 70, 139, 322, 466, 512, 517, 522, 524, 530, 601, 606, 606, 610, 611, 621, 625, 623, 634, 635, 656, 709, 721, 727, 739, 761, 798, 803, 809, 820, 900, 904, 912, 913, 919, 922, 950, 953, 961, 965

WITH BOMORE—(1 hr. 43 min; 1994) An unexpected friendship with a tacturn homeles man prods four lyy League students to take a good look at their livers. With Joe Pesc, Brendan Faser, Moira Kelly, Patik Dempey, and Josh Hamilton. Directed by Alek Keshishan, PG-13, 8, 19, 33, 62, 67, 85, 217, 219, 300, 305, 312, 319, 517, 528, 610, 625, 723, 724, 736, 804, 972.

THE WONDERFUL, HORRIBLE LIFE OF LENI RIEFEN-STAHL-(3 hr.; 1993) In English and German with English subtitles. No documentary could have a more riveting anti-hero. When Leni Riefenstahl was 23, she became transfixed by a movie poster and looked up its lead actor, Luis Trenker, boldly saying that she wanted to be his co-star in his next picture. And she was. One of her great fans was Adolf Hitler, who asked her to direct Triumph of the Will, a myth-drenched propaganda film set at the annual Nazi Party Congress in 1934, and Olympia, a dazzling documentary about the 1936 Berlin Olympics. Invariably termed the two greatest films ever made by a woman, these pictures established her unsurpassed eye for iconic imagery and cinematic rhythm but also her larger blindness. Riefenstahl always had the moral horizon of a mole and she was shaken but not shattered by her postwar notoriety. Wonderful, Horrible's true drama lies in this lucid, amazingly well preserved woman's trying to carve herself a postive niche in history even as film-maker Ray Müller seeks to make her confront her past as a Nazi pom-pom girl. Stunningly unrepentant she insists she's an apolitical artist and guilty of nothing-Riefenstahl dominates the screen with her spooky charisma. (Powers, 3/28/94) NR. 1

YOU SO CRAZY—(1 hr. 26 min.; 1994) In this controversial concert film (finally released sans rating from the MPAA), Martin Lawrence gives his version of life in the nineties. NR. 10, 20, 24, 36, 66, 89, 91, 208, 210, 211, 218, 315, 510, 753, 902, 911, 962, 201, 36, 89, 91, 208, 210, 211, 218, 315, 510, 753, 902, 911, 962

REVIVALS

THE ASPHALT JUNGLE—(1 hr. 52 min.; 1950) A minor masterpiece of mood and suspense, ironic and realistic, about; jewel thieves being tracked down following an elaborately schemed heist. With Sterling Hayden, Sam Jaffe, Louis Calhern, Jean Hagen, Marilyn Monroe, and Mare Lawrence. Dir. John Huston. 9

THE LAST LAUGH—(1 hr. 17 min.; 1924) One of the greatest of silent films. Emil Jannings, a powerful sufferer, is the doorman of a posh German hotel who loses his self-esteem when he is stripped of his magnificent uniform and forced to work in a bathroom. Visually overpowering and very moving. Dir. F. W. Murnau. 9

SHAME—(1 hr. 30 min.; 1988) A woman comes into a desolate Australian town and breaks the conspiracy of violence that is ravaging the inhabitants. With Deborra-Lee Furness. Screenplay by Beverly Blankenship and Michael Brindley. Dir. Steve lodrell. R. 9

THIS IS SPHIAL TAP—II br. 22 min., 39 Hilarious mock-documentary about the American tour of a stat-pefyingly bad imaginary rock band, Spinal Tap, composed of four of the most band poscurs ever to come out of England. Wickedly funny about the cliches of rock and peculous-authentic documentary style. Writern and performed by Rob Reuer. Christopher Coucs, Michael McKean, and Harry Shearer. Dir.

THEATER

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BROADWAY

Previews and Openings

THE MEST LITTLE WHOMEROUSE GNES PUBLIC—A musical comody singuised by the true toxo of whom the IRS toxo over a Nevada brothed that owed taxes, by Larry L. King and Peter Masterson, music and lyfice by Carol Hall; choreography by Tommy Tune and Jeff Calhoun; contumes by Bob Mastic, directed by Masterson and Tune. Featured in the cast are Dee Hesy, Sort Holmer, Room Caroll, Kevin Cooney, Jun Dosor to Joseph Sort Month (2014) and the Control of the Common Caroll, Revin Cooney, Jun Door to 35100 opining (at CA) Tr. m.), Month Opentor to 35100 opining (at CA) Tr. m.), Month Opentor to 35100 opining (at CA) Tr. m.), Month Opentor to 35100 opining (at CA) Tr. m.), Month Opentor to 35100 opining (at CA) Tr. m.), Month Opentor to 35100 opining (at CA) Tr. m.), Month Opentor to 35100 opining (at CA) Tr. m.), Month Opentor to 35100 opining (at CA) Tr. m.), Month Opentor to 35100 opining (at CA) Tr. m.), Month Opentor to 35100 opining (at CA) Tr. m.), Month Opentor to 35100 opining (at CA) Tr. m.), Month Opentor to 35100 opining (at CA) Tr. m.), Month Opentor to 35100 opining (at CA) Tr. m.), Month Opentor to 35100 opining (at CA) Tr. m.), Month Opentor to 35100 opining (at CA) Tr. m.), Month Opentor to 35100 opining (at CA) Tr. m.), Month Opentor to 35100 opining (at CA) Tr. m.), Month Opentor to 35100 opining (at CA) Tr. m.), Month Opentor to 35100 opining (at CA) Tr. m.), Month Opentor to 35100 opining (at CA) Tr. m.), Month Open-Tor to 35100 opining (at CA) Tr. m.), Month Open-Tor to 35100 opining (at CA) Tr. m.), Month Open-Tor to 35100 opining (at CA) Tr. m.), Month Open-Tor to 35100 opining (at CA) Tr. m.), Month Open-Tor to 35100 opining (at CA) Tr. m.), Month Open-Tor to 35100 opining (at CA) Tr. m.), Month Open-Tor to 35100 opining (at CA) Tr. m.), Month Open-Tor to 35100 opining (at CA) Tr. m.), Month Open-Tor to 35100 opining (at CA) Tr. m.), Month Open-Tor to 35100 opining (at CA) Tr. m. m.), Month Open-Tor to 35100 opining (at CA) Tr. m. m.), Month Op

BERASEL—A new production of the 1972 mustical about 2 group of high-school sentions in 1995, book, music, and lyrise by Jim Jacoba and Warren Casey, directed and chorocographed by Jeff Callouni. Featured in the Wood, Sam Harris, Marcia Lewis, and Billy Porrer. Previews now prior to a \$111 peoping. Tuesday through Saturday at 8 p.m.; Saurday at 2 p.m.; Sunduy at 1 and \$50) p.m.; starting the week of \$16, maiinces on Wednesday and Shurday at 2 p.m. and Saniences on Wednesday and Shurday at 2 p.m. and Santon.

AM HISPECTOR CALLS—A Royal National Theatre production of J. B. Priedsely 149 Thysexty thildra about a wealthy British family and their involvement in the suicide of a young girt directed by Stephen Dallyt, Featured in the cast are Kenneth Cranham, Rosemary Harris, Philip Bosso, Marcian D'Amien, Janc Adams, Aden Gillett. Previews now prior to a 4/27 opening, Monday through Stauridy at 8 m., Wednesday and Monday through Stauridy at 8 m., Wednesday and Stauridy at 8 m., Wednesday and Stauridy at 8 m. and Stauridy, 24 West 64th Street (294-6200). In . 50 min. No internation, IRLS.

PÄSSOM—A new musical, based on the 1809 Italian novel Fasta, by signio Tarkenti, about a woman's unceptited love for a handsome young army ceptain; musica ned lyrics by Seephen Soedhen; books and alexander of the significant of the significant series o

THE RISE AND FALL OF LITTLE VOICE—Jim Cartwright's comedy about an emotionally termented young Engishwoman whose talent for mimicking the singing voices of Streisand and Garland is exploited by her mother's boyfriend; directed by Simon Curtis. Features

tured in the cast are lan Barford, George Innes, Roudi Reed, Katen Vaccaro, and Hynden Walch, Previews now prior to a 5/1 opening (at 6:30 p.m.). Tuesday at 2 p.m.; Sunday at 3 p.m.; as of 5/1, schedule will be Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; as of 5/1, schedule will be Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; 250 to 550. Neil Simon Theatre, 250 West 520 fixerse (307-4100; 2 hrs. IRLS)

SALIY MARR. . . . MD0 HER ESCORTS—A comody starring Joan Rivers about tellife of the first female comic, who toiled as a doos-to-door variant—fearer saleswoman, techner of strippers, and mother of stand-up comic Lenny Bronce, co-swriten by Rivers, With Jonathan Body, Ken Nagy, Valerie Wingho, Previews now prior to a 575 opening. Wednesday, Friday, and Startdy at 2 pm. and 8 pm.; Thrusky at 8 pm.; Sunday at 3 pm.; 357.50 to 350. Helen Dr. RLS 3

Now Playing

AMELS IN MERICA. Millensius Appraches—The fire part of Trans (value) rive one-per claims dollo with part of Trans (value) rive one-per claims dollo with part occupie, as Mormon couple, and McCarthyrie Insuger Roy Colin as they concend with sexual, policial, and religious issues; winner of four Trans yawrads, in-duding Best Plyy afterced by Coeper C. Wolfe, Fest unred in the cast are F. Murray Abealams, Crynthis Mantello, Ellen Med Leaghlin, Seephen Spinella, and Jeffrey Wright. The second part, Perestribula, completes the stories beguin in the first, with the same cast. Fuedbay, Friday at 8 p. m., Wedinedday, Sturnday at 2 p. m., Sunday at 8 p. m., Terrorible; 301 (for rear of the balcomy) to 365. A few low-priced tickes available at box office on day of performance. Opened; 3/403 and 11/20/30, respectively. Walter Kerr Theater, 210 West 4680 Street (20-4620). Each

BEAUTI AND THE BEAST—A new musical based on the Disney movie of the same name, about a young Frenchwoman named Belle who encounters the Desire proving service of the properties of the post of the proving service and proving the John State of the Control of the Howard Ashman and Tim Ricc; book by Linda Woolvetron; chorcograph by Matt West, direction by Robert Joss Roth. Franced in the cast are Susan for the proving service of the howard proving the Carry Beach, Best Frowler, Elsenon Glockner, Heath Lamberts, Stacey Ann Logan, Brian Press, and Kenry Raskin. Tuesdy through Statedy as 8 p.m.; Wednesdy and Staurday at 2 p.m.; Sunday at 3 p.m.; Wednesdy and Staurday at 2 p.m.; Sunday at 3 p.m.; Street (DVI-400) 2 hrs. 30 minus [RLS].

BLOOD BIOTHETS—Willy Russell's musical about rovins who, separated at brith, cerestaidy meer and fall in love with the same girl, directed by Bill Kenwright shows the same girl, directed by Bill Kenwright shows the same girl, directed by Bill Kenwright shows the same girl, which is shown that the same girl, Pendia Clark, Shann Endos, Politics, Iwan Drogger, Nick Cokas, Sam Samushon, Felicks, Iwan Drogger, Nick Cokas, Sam Samushon, Sam Samushon, and Sasan Tilon. Tuesday through Starreby at 9 pm; Wenderday and Sarundy at 2 pm; Samushon and Samushon Samushon

BROKEN GLASS—A drama by Anhur Miller, set in 1938 Brooklyn, about a woman who fights against a crippling ailment while her husband deals with his longhidden shame; directed by John Tillinger. Featured in the cast are Ron Rifkin, Amy Irving, David Dukes, Frances Conroy, Lauren Klein, and George N. Martin. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; \$40 to 50. Booth Theatre, 222 West 45th Street (239-6200). 2 hrs. IRLS

CABOUSEL—A revival of the 1945 Rodgers & Hammerstein musical, based on the play Lidino, by Ferren Mohar, about a carnival barker whose romance leads to volcher, and findly redemptions, directed by Vision, to the control of the control of the control of the lan. Bob Crowky's sets are gleanmight sytheted by a skiffull eye and hand. Fearured in the cast are Sandra Brown, Robern Breuler, Kare Buddeker, Michael 19, Murphy, Ion Marshall Sharp, Fabber Stevent, Shariey Verrett, Jeff Weiss. Tuesday through Sturday at 8 p.m.; Welnecky and Sturday at 2 p. m.; Sunday at 3, p.m.; Grough 4728; S.S.; 565, Vivian Beaumont Tuesday Robert Study Carlon (1988) and the control of the mins. RRLS

CATS—A picturesque musical based on T. S. Elio's de-lightful Odf Pomm's Beek of Partial Cats, and presented with a first-arte cast of 23 talented American "cast's 'direction by Tirvory Nums, music by Andrew Lloyd Webber, choreography by Gillian Lynne. However, and the property of th

CRAZY FOR YOU-The 1992 winner of three Tony awards, including Best Musical. Harry Groener and Karen Ziemba star in this musical comedy set in the 1930s, about a banker's son who is sent by his mother to foreclose on a theater in a mining town in Nevada, where he falls in love with the only girl in the town of 157 men. When the great American musical-comedy tradition is perilously close to total eclipse, this one lights a small but gallant and inspiriting candle. Book by Ken Ludwig, co-conceived by Mike Ockrent; music includes several Gershwin standards; choreography by Susan Stroman; directed by Ockrent, With John Hillner, Kay McClelland, Bruce Adler, Carleton Carpenter, Jane Connell, Beth Leavel. ough Saturday at 8 p.m. (except Thursday); Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; \$30 to \$65. Opened: 2/19/92. Shubert Theater, 225 West 44th Street (239-6200). 2 hrs. 40 mins. •• IRLS

DAMN YAMKEES—A revival of the 1956 Tony-awardwinning musical comedy, about a baschall fin who sells his soult to the Devil in order for his favorine team to win. Based on Douglass Walley's new? The Year the Yambers Lost the Pennan; book by George Abboot Taylory Rose, directed by Jak O'Biner, choreographed by Rob Marshall, O'Biren has defity updated the book, and his visual touches are a quotably wirty as his additions to the dialogue. Featured in the cast are bebe Neuwarth, Victor Garber, Jarod Emick, Scott Wise, Linda Stephens, and Dick Latesas. Tuedaly day at 3 p.m. (Wednesday at 2 p.m. 1525 to 1656, Maequist Theatre, 1558 Broadway, at 45th Street (307-4100, 2 lens. 40 mins. IRLS

GUYS AND DOLLS—Josic De-Guzman, Martin Vidnovic, Jennifer Allen, and Jamie Farr star in a top-notch rerival of the 1950 musical; the book is by Jo Swerling and Abe Burrows, and is based on Damon Runyon's characters (all as intoxicatingly irresistible as ever) in his short stories about high and low life around Times Square; score by Frank Losser; directed by Jerry

Zaks, whose staging has enough excellence and competence to give you a lasting high. Christopher Chad-man's choreography soars, bounces, and slides to new heights of musical-comedy dancing. Tuesday through Saturday at 8 p.m.; Wednesday, Saturday at 2 p.m.; Sunday at 3 p.m.; \$45 to \$65, Opened: 4/14/92, Martin Beck Theater, 302 West 45th Street (239-6200), 2 hrs. 30 mins. •• IRLS

JACKIE MASON: POLITICALLY INCORRECT-A opcoman show written and performed by Mason, who comments on political and social issues in the nineties. Mason's jokes are new-minted, bold, aglitter like a knife thrower's blades. Monday through Saturday at 8 p.m.; \$42.50 to \$47.50. John Golden Theatre, 252 West 45th Street (239-6200). 2 hrs. IRLS

JOSEPH AND THE AMAZING TECHNICOLOR DREAM-COAT-Andrew Lloyd Webber and Tim Rice's musi cal retelling of the biblical story of Joseph and his elev-en brothers, with a 50-member children's choir; directed by Steven Pimlott. Featured in the cast are Michael Damian, Kelli Rabke, Robert Torti, and Michael Damian, Kelli Rabke, Robert Torti, and Clifford David. Wednesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 1 p.m. and 5:30 p.m.; through 5/29; \$25 to \$65. Mins-toff Theatre, 200 West 45th Street (307–4100). 2 hrs.

KISS OF THE SPIDER WOMAN-The 1993 winner of seven Tony awards, including Best Musical; by Terrence McNally, based on the Manuel Puig novel about two men in a South American prison-a gay window dresser and a revolutionary—whose perspectives on life are very different; music by John Kander; lyrics by Fred Ebb; direction by Harold Prince. Featured in the Fred Ebb; direction by Harold Prince. Featured in the cast are Chita Rivera. Jeff Hyslop, and Brian Mitchell. Monday through Saturday at 8 p. m.; Wednesday and Saturday at 2 p.m.; \$35 to \$65. Opened: 5/3/93. Broadburst Theater, 235 West 44th Street (239-6200). 2 hrs. 30 mins. IRLS

LAUGHTER ON THE 23RD FLOOR-A comedy by Neil Simon about a group of New York comedy writers in the early days of live television; directed by Jerry Zaks. Featured in the cast are Nathan Lane, Randy Graff, Mark Linn-Baker, Lewis J. Stadlen, John Slattery, Ron Orbach, J. K. Simmons, Stephen Mailer, Birty Schram. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; \$32.50 to \$50. Opened: 11/22/93. Richard Rodgers Theatre, 226 West 46th Street (307-4100), 2 hrs. 25 mins. IRLS

LES MISERABLES-Musical, based on the Victor Hugo ovel; book by Alain Boublil and Claude-Michel Schonberg; music by the latter; lyrics by Herbert Kretzmer, adapted and directed by Trevor Nunn and John Caird with their customary panache. A fugitive is pitted against a self-righteous police inspector in a ifelong struggle to evade capture. With Donn Cook, Andrea McArdle, Robert Cuccioli, Sarah Uriarte, Craig Rubano, Jennifer Lee Andrews, Drew Eshelman, Diana Rogers, and Ron Bohmer. Tuesday-Satman, Diana Rogers, and Ron Bohmer. Tuesday-Sarurday at 8 p.m.; Wednesday and Saturday at 2. Sunday at 3 p.m.; 1515 (for rear mezzanine) to \$65. Opened: 3/12/87. Imperial Theater, 249 West 45th Street (229-6200). 3 hrs. 15 mins. •• IRLS

MEDEA—Euripides' tragedy, in which a rejected woman exacts a ferocious and barbaric revenge; translated by exacts a ferocious and norman revenge, transated of Missair Elliot, directed by Jonathan Kent. Featured in the cast are Diana Rigg, Tim Woodward, Jane Lowe, Nuala Willis, Janet Henfrey, John Southworth, John Turmer, and Dan Mullane. Tuesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; through 626, 837.50 to 850. Longacre Theatre, 220 West 48th Street (239-6200). 1 hr. 23 mins. No inter-

MISS SAIGON-Herman Sebek, Rona Figueroa, Eric Runze star in a musical romance, directed by Nicho-las Hymer; score is by Claude-Michel Schonberg; lyr-ics by Alain Boubili and Richard Maltby Jr.; about love and self-sacrifice involving a lonely Vietnamese girl and a smitten American soldier in 1975, at the time of the fall of Saigon. With Keith Byron Kirk, Yancey Arias, Tami Tappan, Emy Baysic, Monday through Saturday at 8 p.m.; Wednesday, Saturday at 2 p.m.; \$15 (for the rear of the rear mezzanine) to \$65. Opened: 4/11/91. Broadway Theater, 1681 Broadway, at 53rd Street (239-6200). 2 hrs. 45 mins. ••

MY FAIR LADY-A new production of Alan Jay Lerner and Frederick Loewe's musical, adapted from George Bernard Shaw's *Promalion*, including such songs as "I've Grown Accustomed to Her Face," "On the

Street Where You Live " "I Could Have Danced All | Night," "The Rain in Spain," and "Get Me to the Church on Time"; directed by Howard Davies. Featured in the cast are Michael Moriarty, Melissa Errico, Julian Holloway, and Paxton Whitehead. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; \$40 to \$65. Virgini Theatre, 245 West 52nd Street (239-6200), 2 hrs. 45 mine IDI S

THE PHANTOM OF THE OPERA-Andrew Lloyd Webber and Harold Prince's musical, based on Gaston Ler-oux's novel; lyrics by Charles Hart and Richard Stilgoe; choreography by Gillian Lynne. All have created a terrific technical achievement chock-full of gorgeous scenery and costumes. The action takes place in 1860 and tells of a Creature (Marcus Lovett) who haunts the premises beneath the Paris Opera House and exercises a reign of terror over performers and audience alike. With Tracy Shayne, Ciarán Sheehan, Tener Brown, Elena Jeanne Batman, George Lee Andrews. Leila Martin, Jeff Keller, Frederic Herinses. Monday through Saturday at 8 p.m.; Wednesday and Saturd at 2 p.m.; \$15 (for rear of the rear mezzanine) to \$65 Opened: 1/26/88. Maiestic Theater, 247 West 44th Street (239-6200). 2 hrs. 30 min. •• IRLS

PICNIC-William Inge's 1953 Pulitzer Prize-winning drama about a drifter who changes the lives of five women in a small Kansas town; directed by Scott Ellis: sets by Tony Walton; costumes by William Ivey Long; original music by Louis Rosen. Featured in the cast are Larry Bryggman, Kyle Chandler, Tate Don van, Angela Goethals, W. Aaron Harpold, Polly Holiday, Ashley Judd, Charlotte Maier, Debra Monk, Audrie Neenan, Anne Pitoniak, Tuesday through Saturday at 8 p.m.; Wednesday, Saturday, and Sunday at 2 p.m.; through 6/5; \$47.50. Roundabout Theatre, 1530 Broadway, at 45th Street (869-84(0) 1 hr 30 mins No intermission IRLS

SHE LOVES ME—A revival of the 1963 Tony-award-winng musical based on the Hungarian play Parfumerie (also the basis of two films, The Shop Around the Corner and In the Good Old Summertime), by Miklos Laszlo, about the romantic entanglements of a squabbling salesclerk and her manager; book by Joe Masteroff; music by Jerry Bock; lyrics by Sheldon Harnick; directed by Scott Ellis; choreography by Robert Marshall; settings by Tony Walton; musical direction by David Loud. The creators have fashioned the perfect intimate musical that leaves one pleasurably gasping for breath, and for more. Featured in the cast are Boyd Gaines, Diane Fratantoni, Sally Mayes, Howard McGillin, Jonathan Freeman, Lee Wilkof, Louis Zorich, and Danny Cistone. Tuesday through Saturday at 8 p.m.: Wednesday and Saturday at 2 p.m.: Sunday at 3 p.m.; \$40 to \$65. Opened: 10/7/93.

Brooks Atkinson Theatre, 256 West 47th Street (307-4100), 2 hrs. 50 mins. IRLS

THE SISTERS ROSENSWEIG-Wendy Wasserstein's most accomplished play to date. Fifty-four-year-old Sara celebrates her birthday with siblings Gorgeous. celebrates her birthday with siblings Gorgeous, group leader of the Newton Beth-El Sisterhood, and Pfeni, an international travel writer, in London. Directed by Daniel Sullivan. Featured in the cast are Michael Learned, Linda Lavin, Tony Roberts, Joanne Camp, Tom Hewitt, Amy Ryan, Brian F. O'Byrne, and John Cunningham. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; \$25 to \$50. Opened: 3/18/93. Ethel Barrymore Theatre, 243 West 47th Street (239-6200), 2 hrs. 40 mins. • IRLS

TOMMY-A musical written and composed by Pete Townshend, based on the 1969 recording of the same name by The Who, about a withdrawn young boy who becomes a Pinball Wizard; 1993 winner of five Tony awards; adapted by Townshend and director Des McAnuff. Featured in the cast are Anthony Barrile, Michael Cerveris, Laura Dean, Jonathan Doku-chitz, Cheryl Freeman, Paul Kandel, and Buddy Smith. Monday through Saturday at 8 p.m.; Wednes day and Saturday at 2 p.m.; \$20 to \$65. Opened: 4/22/93. St. James Theatre, 246 West 44th Street (239-6200), 2 hrs. • IRLS

TWILIGHT: LOS ANGELES, 1992—A one-woman show. written and performed by Anna Deavere Smith, about the L.A. riots; directed by George C. Wolfe. Tuesday through Sanirday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; no matines 5/22; through 8/7; \$25 to \$47.50. A New York Shakespeare Festival production at the Cort Theatre, 138 West 48th Street (239-6200), 2 hrs. 30 mins. IRLS

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

Previews

THE AUTOBIOGRAPHY OF AIKEN FICTION-A drama by Kate Moira Ryan about two girls on a road trip searching for meaning in a junk-food world; directed by Adrienne Weiss. With Drew Barr, Julie Dretzin, Jennifer Dundas, Sylvia Gassell, Cristine McMurdo-Wallis. Previews begin 4/26 prior to a 5/3 opening. Waits. Freviews begin 4/20 prior to 2 3/3 opening. Tuesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; \$20. Samuel Beckett Theatre, 410 West 42nd Street (279-4200).

BRING IN THE MORNING-A musical that celebrates adolescence, with a score that ranges from reggae and rap to gospel and pop; by Gary William Friedman and rected by Bertin Rowser. Previews Herb Schapiro; di now prior to a 5/12 opening. Tuesday through Friday at 8 p.m.; Saturday at 2 p.m. and 8 p.m.; Sunday at 1 p.m. and 5 p.m.; \$15 to \$45. Variety Arts Theatre, 110 Third Avenue, at 14th Street (239-6200).

CHRISTINA ALBERTA'S FATHER-A musical by Polly Pen based on the 1925 H. G. Wells novel about two adventurers in England; directed by Andre Ernotte, Previews now prior to a 5/4 opening. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m. and 7:30 p.m.; \$25. Vineyard Theatre, 108 East 15th Street (353-

HYSTERICAL BLINDNESS (And Other Southern Tragedies That Have Plagued My Life Thus Far)-A musical comedy by Leslie Jordan about his attempt to distance himself from the South by taking his talents to Hollywood; music and lyrics by Joe Patrick Ward; directed by Carolyne Barry. Previews now prior to a 5/19 opening. Tuesday-Thursday, Saturday at 8 p.m.; Fri-day at 7 p.m.; Saturday and Sunday at 3 p.m.; pre-views \$18, \$21; \$30, \$35 thereafter. Playhouse on Vandam, 15 Vandam Street, between Sixth Avenue and Varick Street (691-1555).

KINDERTRANSPORT-Diane Samuels's drama in which a young German Jewish girl is separated from her parents and brought to England to escape the war; directed by Mary Zimmerman. Featured in the cast are Michael Gaston, Dana Ivey, Jane Kaczmarek, Patricia Kilgarriff, Mary Mara, and Alanna Ubach, Previews begin 4/26 prior to a 5/17 opening. Tuesday through Saturday at 8 p.m.; Sunday at 7 p.m.; Saturday and Sunday at 2:30 p.m.; through 6/30; \$40. A Manhattan Theatre Club Stage I production at City Center, 131 West 55th Street (581-1212). IRLS

LIAR, LIAR-A one-woman show with Dael Orlandersmith, who portrays nine different characters whose feelings go beyond class, race, and social status; directed by Syd Sidner. Previews now prior to a 5/1 opening. Thursday and Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 7 p.m.; through 5/21; \$15. Manhattan Class Company, 120 West 28th Street (727-7765).

THE MEDIUM-A drama, conceived and directed by Anne Bogart, based on the life and writings of media critic and philosopher Marshall McLuhan. With J. Ed Araiza, Will Bond, Ellen Lauren, Kelly Mauer, Tom Nelis. Previews begin 5/1 prior to a 5/16 opening. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m. and 7 p.m.; \$22, \$25. New York Theatre Workshop, 79 East 4th Street (302-6989).

MILK AND HONEY-A revival of the Broadway musical by Jerry Herman about an older man and a young widow who meet on the way to Israel, featuring the songs "Shalom," "Chin Up Ladies," and "Hymn to Hymic"; directed by Richard Sabellico. Previews begin 4/30 prior to a 5/15 opening. Tuesday through Saturday at 8 p.m.; Sunday at 2 p.m. and 7 p.m.; also 5/21 at 2 p.m.; no performance 5/17; \$30. American Jewish Theatre, 307 West 26th Street (633-9797).

MOE'S LUCKY SEVEN-A dramatic comedy by Marlane Meyer about a barroom romance during a dockworkers' strike, and the forces that unite and divide men and women; directed by Roberta Levitow. Previews begin 4/29 prior to a 5/15 opening. Tuesday through Friday at 8 p.m.; Saturday at 3 p.m. and 8 p.m.; Sunday at 3 p.m. and 7 p.m.; \$30. Playwrights Horizons, 416 West 42nd Street (279-4200).

THEATER

MOORSHOT AND COSMOS—Two one-sees by Lunford Whon about the power of the past in one, a workning-class man faces the police for his crime of passion; in the other, a successful novelstic confronts secrets from her childhood in a routine interview. Directed by Marshall W. Mason. With Judish bey and John Dossett. Previews now prior to a 5/3 opening. Tuesdry through Findly at 8 p.m.; Sunday at 3 p.m. and 7.30 p.m.; previews \$28, 250 to 35 thereafter. Circle Bayerstory. Thereoff. Whom Sees his configeration.

wabdfule—A dramatic comedy by Eric Bogosian about 2 group of 20-year-olds who hang out in front of the 7-Eleven, directed by Robert Falls, Featured in the cast are Firdous E. Banji, Tim Guinee, John Hamilton, Wendy Hoopes, Zak Orth, Martha Plimpton, Reneer Props, and Steve Zahn. Previews begin 472 prior to a 5/22 opening (at 73/9 p.m.). Tuesday through Satunday 48 p.m.; Satroly 42 p.m.; Surday at 3 p.m. and 73/9 p.m.; 457.56. Milzel E. Newrhouse Thouser, 150 West 66th Storet (204-2630).

THE UNDERTAKERS—A black comody by Stephen Startosta about a group of funeral-home workers who hold a body hostage in order to get a pay raise; direct of years of the property of the pay of the pay of the p.m.; Sanday at p.m.; through Szarday at 8 p.m.; Sanday at p.m.; through Szarday at 8 p.m.; Sunday at p.m.; through Szarday at Szarday at 8 p.m.; Sunday at p.m.; through Szarday at Sz

Now Playing

ALI IN THE THINNG—Six susppy one-acters by David bree that are idiosyneratic, perky, quirky, and astringent—the bughter is steady and has an educated ring; directed by Jason McConnell Buzzs. With Narcy Opel, Robert Sannon, Michael Countryman, Wendy Lawles, Ted Neustadi. Tucoda through Saturday at 8 pm.; 1808. Says and Saturday at 2 pm.; Sunday at 18 pm.; 1808. Says and Saturday at 2 pm.; Sunday at West 42th Street (20%-5030).

AMPHIGOREY: A BUSICALE—A musical revue written and adapted by Edward Gorey, clearing dame and music from ragime to barbershop quartex; music by Peter Golub; directed and chorcegraphed by Daniel Levans. Wednesday through Friday at 8 p.m.; Saturday at 3 p.m. and 8 p.m.; Sundy at 3 p.m. and 8 p.m.; Sundy at 3 p.m. and 5 p.m.; Sundy at 3 p.m.;

BEAU IEST—James Sherman's comedy about a Jewish woman in her 28s, secretly duting a man she fears her parents will not accept, who invents another' perfect when the family meets the out-of-work acros she's hired to play her suitor, directed by Dennia Zack. Monday through Santraly at 8 p.m. (no Tuesday shows); Wednesday at 2 p.m.; Sarrday and Sunday at 3 p.m.; through 551; 325 to 335. Opened: (10/109); Lamb's, 130 Weds 4th Street (17-178), ••

BELLS ARE RIVEHIO—A revival of the 1956 Berty Comdon and Adolph Green mustal about a telephone-answering service; music by Jule Styne; directed by Ted Suberski. Opens 4/28. Thursday through Startday at 8 p.m.; Sturday at 2 p.m.; Stunday at 3 p.m.; through 5/15, 518, 520. A St. Barr's Players production at the Theatre at Saint Peter's, Citicorp Center, 54th Street and Lexington Avenue (751-1616, ext. 275-1616).

BLOWN SIDEWAYS THROUGH LIFE—Claudia Shear's onewoman show about her 65-job search, from whorehouse to penthouse, for the perfect position; directed by Christopher Ashley. Tuesday through Friday at 8, p.m.; Saturday at 5 p.m. and 8 p.m.; Sunday at 3 p.m. and 7 p.m.; 332.50, 335. Cherry Lane Theatte, 38 Commerce Street (989-2020).

BLUE BAN 6004P: TUBES—Matt Goldman, Phil Stanton, and Chris Wink are the three mad men relly looking like men from Mars, with their musical group making are ejoyable mess of this metry performental properties. The performance of the metry perfordual performance of the performance of the performance Marlene Swarte. Tioschy through yar 8 pm; Friday and Samurday at 7 pm. and 10 p.m.; Sunday at 5 pm; also 5/4 at 5 pm; 325, 40. Opened. 11/17/91. Astor Place Theater, 434 Lafayette Street C54-4370, 49 THE BONDING (Of Three Lonely People)—A drama by Hal O. Kedler about a young couple who try to swinlet an old man but get something unexpected, directed by William Leberson, With Alia Strauss, Monaday, Welnesdayth Sugh, Strautory at 8 p.m., Sunday at 2 lb. m., 18 m., 1

THE BROTHERS KARAMAZOV—Dostocvski's dram, adapted and directed by David Fishelson, about three brothers who have been separated since childhood, and the mystery of who killed their father. Generally Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 63; \$25. In reportery with phignetic in Antie, A Jean Coxecua Repertory production at the Street (677-4000). Bowery, at Bond/2nd Street (677-4000).

BROTHERS OF THE BRUSH—A councyl by Jimmy Munphy about three housepainters in Dublin who are forced to work in dismal conditions while they secretly draw unemployment pay directed by Nye Heron. With Ronan Carr, Mickey Kelly, Paul Mc Grane, Paul Ronan, Wednesday through Startudy at 8 p.m.; Sundry at 9 p.m.; \$15 to \$20. Irish Arts Center, \$53 unex (375-33), exevent Tenth and Eleventh Avemus (375-33), exevent Tenth and Eleventh Ave-

CRACKDANCING—A satire, written and directed by Joseph. Hindy, about a mixed-up American family. With Patricia McAneny and John Wojda. Wednesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; through 5/1; 315. Primary Stages, 354 West 45th Street (333-7471).

FALEN AMEEL—A rock-and-roll musical by Billy Bocky shout a songwirmer who ricks on the lead singers of his downtown hard to bring him fam: and fortuner, directed by Rob Gernelen; With Coope Coc Sussan Gibne, Tusceky through Thursday at 89. m.; Friday and Stuarday 47.20 pm. and 10 pm.; Sunday 47.20 pm.; Sunday 435. Gerlee in the Square Downtown, 159 Bleccker Street, between Sullivan and Thompson Street (25-44-330).

FAMILY SECRETS—A one-woman comedy with Sherry Claser, who plays everyone from a grandmother who finds love at 80 to a bratty tecnager and her pregnant sister; co-written and directed by Greg Howells. Wednesday through Saturday at 8 p.m.; Worlnesday and Saturday at 2 p.m.; Stunday at 3 p.m.; \$35, \$37,50. Westside Theatre, downstairs, 407 West 3rd Street 207-1100.

THE FANTASTICKS—The longest-running show on ord in Broadowy (now in is M4) expand) is a gracious musical fable that spawned much talent in its time. Children who saw it decades ago now bring their children to enjoy it. Tuesday through Friday at 8 p.m.; Sarurday at 3 p.m. and 79 p.m.; Sudray at 8 p.m. and 70 p.m.; Sudray at 8 p.m. and 70 p.m.; Sudray 8 p.m.; Sarurday 8 p.m.;

FORTER PLAID—A musical councity, written and directed by Smar Ross, tells about a semi-professional harmony-group tour cut short by a fatal car accident the night of its firing gin 11964, and now the "tenther than the state of the state of the state of the the show they never got to do. With David Benoit. Drew Geraci, Jeffrey Korn, and Ryan Perry, A manysplendored thing! Tueday through Finday at 8 p.m.; Startely at 7.9 p.m. and 1024 p.m.; Soundey 3.5 Startely at 7.9 p.m. and 1024 p.m.; Soundey 3.5 S37.50. Opencie: 57.09.00. Steve McGraw's, 158 West 72md Steres (1955-7400). • 9

FOUR DOCS AND A BONK—N, sziric, writen and directed by John Partic Shanley, on novermaking and the power plays between a producer, screenweirer, scisoned actress, and aspiring started. With Reg Rogers, Ann Magnuson, Arabells Field, Adam Arkin, Tiseday through Fieldy at 8 p.m.; Sartody at 7 p.m. and 9:50 p.m.; Sunday at 3 p.m. and 7 p.m.; 29:50, 37:50. A Mahnatarn Theatre Club production at the Lucille Lortel Theatre, 121 Christopher Street (294-620) RLP.

FRAGMENTS—A drama by Edward Albee in which eight people become one another; directed by James Houghton. Thursday-Saturday, Monday at 8 p.m.; Sunday at 3; through 5/8; 115. A Signature Theatre Company production at the Kampo Cultural and Multi-Media Center, 31 Bond Street (279-4280).

HIDE YOUR LOVE AWAY: The Ballad of Brian Epstein—A

make the Beatles a success, directed by Leonard Foglia. With Amp Hohm, Sarah Long, Albert Mackin, Stephen Singer, Justin Theroux, Wedneddy through Friday at 8 pm., Standay at 7 pm. and 10 pm.; Sunday at 3 pm. and 7 pm.; Sunday at 3 pm. and 7 pm.; Sunday at 3 pm. and 7 pm.; Sunday at 6 pm.; Sunday at 7 pm.; Sunday at 8 pm.; Sunday at 9 pm.; Sund

IPHICENEA IN AULS—Euripides' tragedy, translated by W. S. Mervin and George F. Dimock Jr., directed by Eve Adamson. With Craig Smith, Mark Waterman, Adrience D. Williams, Moniego Vukovic, John Lenartz. In repertory with The Brothers Karamazov. Genzilly Thuroday through Sartudy at 8 p.m.; sunday at 3 p.m.; through 5/13, 321. Bouwerie Lane Theatre, 303 Bowery; at BondSecond Street (677-0069).

THE LEGACY—A musical that follows the history of the African-American googel tradition; by Gordon Nelson, adapted and directed by Elmo Terry-Morgan. Friday and Saturday at 7:30 p.m.; Saturday at 2 p.m.; sunday at 3 p.m.; through 5:22; \$20. National Black Theatre, 2033 Fifth Avenue, between 125th and 126th Strees (722-3800).

THE MOLUSE—Hubert Henry Davie's 1907 comedy about a Englishwoman who manipulates others into doing her work, directed by Anthony Comish. With Good of the Month of the Common Comish of the Common Comish of the Common Com

MORT SAHL'S AMERICA—A one-man show about the political and social power structure in American life. Monday through Saturday at 8 p.m.; Wednesday at 2 p.m.; Saturday and Sunday at 3 p.m.; \$25, \$30. Theatre Four, 424 West 55th Street (2394-6200).

MOVIELAND—A one-person show with Everett Quinton, who portrays legendary divas from the silver screen; directed by Eureka. Wednesday through Friday at 8 p.m.; Saturday at 7 and 10 p.m.; Sunday at 7 p.m.; \$25. Ridiculous Theatrical Company, One Sheridan Square, at West 4th Street (691-2271).

NUSSENSE—Dan Goggin's entertaining musical comedy, now in its inith year, of the sensible and motivated nurs who mount a talent show to raise money for what they personally and firmly consider to be a good and noble cause. With Dody Goodman. Tuesday at Purough Saturday at 8 p.m.; Surarday and Wedesday at 2 p.m.; Sunday at 3 p.m.; SSS, 537-50. Doughs 2019. The part of the property of the prope

THE ORPHANAGE—A drama by Reine Bartève about a European woman on a mysterious quest in a rebe filon-tom African village; translated by Jill Mac Dougall; directed by Françoise Kourlisky. Tucsday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 5/1; \$18. Ubu Repertory Theater, 15 West 24th Street (679-7562).

PERFECT CAINS—Warren Manzi's long-running thriller about a wealthy spechastrias cascad for mardering her busband, and the small-town detective who tries to prove the committed the "perfect crime." With Calacrime Russell, Manzi, J. A. Nelson, Mark Johannes, and Dean Gardner, directed by Jeffey Hyatt. Monday, Thursday, Friday, and Saturday at 8 p.m.; Sunday at 9 p.m.; 300. Opened: 4/8/87. Duffy Theorem, 1553 Broadway, at 46th Street (675-3401). ■

QUEEN CHRISTINA—August Strindberg's drama about Sweden's scandalous seventeenth-century royal, diercted by A. M. Raychel. Saurday at 2 p. mr.; Sunday at 5 p. mr.; through 6/26; \$16. Theatre-Studio, 750 Eighth Avenue, at 46th Street, second floor (719-0500).

REPETION ESPAÑOL—April/May performance: Gabriel Garch Marquer's Innovent Ernding, directed by Jong All Timus, Cloris Gonzales's Coffer With Mile, acceptance of the Common English Common Control Carlos London, And the Common English, acceptance of the Common English, and acceptance of the Common English, and acceptance active Carlos Lores's Book Infedios, 320. These Spansish-Insquage performances are varied during the month; simultaneous English translation as some shows. Gramercy Arts Theatre, 138 East 27th Street (889-8208)

RICKY JAY & HIS 52 ASSISTANTS—A one-man show by Ricky Jay, who mixes sleight of hand with poetry and a pack of playing cards; directed by David Mamet. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m.; through 5/28; \$40. Second Stage Theatre, 2162 Broadway, at 76th Street (29)=6X00.

- THE \$54.6HL—A new adaptation of Chekhov's comedy, set in 1948 Hollywood Girected by A. M. Ray-chel. Wednesday, Thursday, and Saturday at 8 pm.; Sunday at 2 pm.; through (5/6, 516. Also, Play-time Series 15, featuring the early Eugene O'Neill player File Movie Man, In the Zone, and The Long Vernell File Check and the Long Vernell File Check and the Long Vernell File Check and The Charge Vernell File Check and The Check an
- SHAKER HEIGHTS—Quincy Long's councely about what happens when a brother's rule of cellulacy cramps the horizon better better the control of the council by Netter better better by Netter better the council pricial y at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 8 p.m.; 325, through 5/15, Atlantic Theater Company, 336 West 20th Street, between Eighth and Ninth Avenues (655-1242).
- \$70me—A musical performance piece in which buckets, brooms, and trash-can lids are used to create percusive sounds, directed by Luke Cresswell and Steve McNicholas. Tuesday through Friday at 8 p.m.; Saturday at 7 and 10:45 p.m.; Sunday at 3 p.m. and 7 p.m.; \$22.50, \$29.50. Orpheum, 120 Second Avenue, between 7th and 8th Sterests (307-4100).
- SWEIT BADDY AND AMEZING GRACE.—A, googel musicalcomedy written and directed by Clyde Wayne Mac-Millian about a Harlem minister who falls under the influence of voodoo. With Christopher M. H. Walkerson, EF Meria Rose, Peaches Mainn. Opens 4/29, Friday at 8 p.m. Saurday at 3 and 8 p.m.; Saurday at 4 p.m.; \$25, \$30 at door. An American Showcase Thearter productions at Thearte Tang, 211 East 64th
- TEIBELE AND NER PENON—base Bashevis Singer's tale, adapted by Singer and Ever Friedman, about a fimile achoolescher who poses as a demon to seduce a young widow who is forbidden to remarry directed by Damid Geroll. With Beesy Adem, David Bohan, Robert Katims, Lie Laisen, Steve Mellor, Tim Zay, Took Steve Control (1988) and the property of the Control (1988) and the Control (1988) and property of principles of the Control (1988) and property of the Control (1988) and the Control
- THEET CALL WORD—A Pullitree Price-winning drama by Edward Albera boats a wealthy 20-year-old widow who rectamines the events of her life, directed by Lawrence Schotnow. Myra Carter negotiates the teraria from Alzheimer's to appiness with roguishly sportive case. With Marian Seldes, Jondan Baker, Carter, Michael Rhodes. Tuesday through Saurday at 8 p.m.; Wednesday at 2.30 p.m., Saurday and Saurday at 3 p.m.; \$15 to \$40. Promenade Theatre, 2162 Broadway; at 76th Street (239-460) fixed to the control of the control of the control of the control of the Broadway; at 76th Street (239-460).
- THE TIME AT THE END OF THIS TIME—A drama by Troy. Tradup about an HIV-positive man whose return to his rural homerown causes a stir-directed by Le Wilbhelm. With Britton Herring, Rebecca Hoodwing Hosa through #30, \$1, \$1, \$16, \$17, \$20 through \$722, through #30, \$1, \$1, \$16, \$17, \$20 through \$722, Creek production at the Nat Horne Theatre, 440 West \$240 Street (109-7973).
- THE TRAGEDY OF RICHARD II—Shakespeare's history play; directed by Steven Berkoff. Tuesday through saturday at 8 p.m.; Saturday and Sunday at 3 p.m.; 4/27 at 2 p.m.; through 5/1; \$37.90. A New York Shakespear Festival production at the Joseph Papp Public Theater, 425 Lafayette Street (598-7150). IRLS
- THE TRIUMPN OF LOVE—Marivaux's eighteenth-century romantic comedy, translated by James Magruder; directed by Michael Mayer. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 578; \$25, \$27. Classic Stage Company, 136 East 13th Street, between Third and Fourth Avenues (677–4210).
- WWO WILL CARRY THE WORD?—Charlotre Delbo's Holest memoir about female French Resistance fighters, directed by Edward Berkeley. Tuesday through Saturday at 8 p.m.; Sunday at 3.30 p.m.; \$25. A William Words in Theatre Company production at the Judith Anderson Theatre, 422 West 42nd Street, between Ninth and Ternth Avenus (279–420).

WHO WILL DANCE WITH PANCHO VILLA? (ONLY A CRAZY REYOUTIONARY)—A drama by Gabriel and John Fraire about the Chicano experience in the seed mills of the Midwest. Opens 4/29. Thursday through Saturday at 8 p. m.; Sunday at 3 p. m.; through 5/22; \$30. Castillo Cultural Center, 500 Greenwich Street, between Dorine and Canal Streets 6/41–1/234.

OFF OFF BROADWAY

- ARIA—A romantic comedy, written and directed by Hope Forstenzer, about a lesbian suffering from writer's block, and other complications. Wednesday through Sunday at 8 p.m.; through 5/8; \$12.50. Here, 145 Avenue of the Americas, south of Spring Street (647-6702).
- BLUE SKIES FOREVER—A drama by Claire Braz-Valentine about the final flight of Amelia Earhart, directed by Henry Fonte. 4/30 at 8 p.m.; 5/1 at 3 p.m.; \$16, \$17.50. A Queens Theatre in the Park production at Flushing-Meadows Corona Park, Queens (718-720).
- CAFFEINAL CRAVINGS—A musical drama by Frank D'Agostino about a man dealing with his identity. Thursday at 8 p.m.; also 4/29 at 8 p.m.; \$10, plus a twodrink minimum. Trocadero, 368 Bleecker Street, at Charles Street (242-036).
- DEEP INSIDE STEVE—A comedy, written and directed by Robert Coles, about a woman who falls in love with a fictional character in a gay prome novel. Firday and Saturday at 11 p.m.; through 5/29, 515. A Vortex Theater Company production at the Sanford Meisner Theater, 164 Eleventh Avenue, between 22nd and 23rd Streets (2004-7164).
- DRACULA—An adaptation by Mac Wellman of the novel; directed by Julian Webber. Thursday through Sunday at 8 p. m.; through 5/22; \$12 to \$15. Soho Rep, 46 Walker Street, between Broadway and Church Street (334-0962).
- DRESSING ROOM DIVAS—A comedy by Sal Emmino and Dane Hall about Hollywood stars trapped in a room with two gay florists and a macho gumman; directed by Steven Helgoth. Friday at 10 p.m.; Saturday at 8 and 10 p.m.; Sunday at 8; 812 plus two-drink minimum. Duplex, 61 Christopher Street (989-0107).
- GOOD CLEAN FUN—A comedy by Sherry Goldberg about a group of divorces who must deal with the problems of modern-day dating; directed by Paul Moss. Opens 4/28. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 5/15; \$10. Playground Theatre, 230 East 9th Street (229-7672).
- THE GOOD WOMAN OF SETZUAN—Berolt Breche's drama, which examines whether a good person is able survive in the world; translated by Eric Bentley; directed by Edward Einhom. Thursday through Sunday at 7 p.m.; through 57; \$10. An United Theater Co. #62 production at Musical Theater Works, 440 Lafavete Street (330-9327).
- THE GRASS MARP—A musical based on the novel by Truman Capote; book and lyrics by Kenward Elmsite; music by Claibe Richardson, directed by Patricia Hoag, Simon. 4/27 through 4/30 at 8 p.m.; 5/1 at 2 p.m.; 5/4 Musical Theater Production Workshop at Marymount Manhattan Theatre, 221 East 71st Street (517-4075).
- **NOLLYWOOD NUSTLE**—A one-man show, written and performed by Jeremiah Bosgang, about living in L.A. as an actor, television writer, and network executive; directed by Rob Greenberg. Friday and Saturday at 10:15 p.m.; Sunday at 5 p.m.; \$15. Soho Rep, 46 Walker Street (334-0962).
- THE MOUSE OF BERNARDA ALBA—Federico García Lorca's drama about a houseful of women who are moved to drastic measures because of their dominecring mother; directed by James B. Nicola. Opens 4/29. Thursday through Sunday at 7:30 p.m.; Sauraday and Sunday at 2 p.m.; through 5/8; \$10. Mint Theater, 311 West 43rd Street; fifth floor (315-9434).
- INANOW—Anton Chekhov's drama about a man whose self-analysis drives him and everyone around him crazy; directed by Rasa Allan Kazlas. Wednesday through Saturday at 8 p.m.; through 577; \$10. An Independent Theatre Company production at the House of Candles Theatre, 99 Stanton Street, between Orthard and Ludlow Streets (553-508).
- JUDGE AND JURY—A comedy by Mark Dunn about love and war in a Texas small-claims court; directed by

- Robert Kreis, Friday, Saturday, Sunday at 7 p.m.; through 5/8; S10. Also, Tin Pan Alley and the Silver Screen, a one-man show by Wally Peterson about the golden era of popular song. Wednesday and Sunday at 3 p.m.; \$12.50. 13th Street Theatre, 50 West 13th Street (675-6677).
- THE LAST 50FTH—A drama by George Ratturer about a group of World War II flies who relieve their base missions of World War II flies who relieve their base missions of the state of the sta
- LIFE IS A DREAM—Pedro Calderón de la Barca's classic about a prince who is hidden away in a tower and given a short time to rule; directed by Lucy Keys. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 5/1; \$12. Westside Repertory Theatre, 252 West 81st Street (874-7290)
- LINE—Israel Horovitz's play about five people who want to be first in line; directed by Jamse Pyduck. Thursday at 7 p.m.; Friday, Saturday, Sunday at 9:30 p.m.; \$10. 13th Street Theater, 50 West 13th Street (675-6677). ●●
- MADONA and TWO BY STRINBERG—A drams by Don Nigon impried by the life and work of prainter Edward Munch, directed by Gigi Rivkin. Thursday through Saruday at 8 p. m., Sunday at 3, 20 at 473 at 8 p.m., bernefit performance 4/30 at 8 p.m., 315t, through 5/1; 312. Also, two one-acts. Marler Leve and Fast Warning, directed by Norman Rhodes. 4/24 through 4/26, 5/1 at 8 p.m.; 312. The Village Theatre Company, 133 West 22nd Street, between Sixth and Seventh Avenues (6/27-481).
- MUMM'S TNE WORD—A musical comedy by David Landou, set in a 1930. New York speakeasy; directed by William J. Ingersoll. Friday, Saturday at 8 p.m.; \$12, plus a two-drink minimum. Trocadero, 368 Bleecker Street, at Charles Street (1-80-0953-0636).
- TNE PASSION OF EVE—A drama by Greg Dinunzi about women sharing the myth of goddesses; directed by Kathleen Torrey. Thursday through Saturday at 8 p.m.; through 4/30; \$12. Pelican Theatre, 750 Eighth Avenue, at 46th Street, #601 (560-7184).
- REPRODUCING ECORGIA—A drama by Karen Hartman involving Georgia O'Keeffe, Alfred Stieglitz, a young art student, and a male model, set in the nineties; directed by Dana Kirchman. Monday through Saturday (except Tueday) at 8 p.m.; Saturday at 2 p.m.; Sunday at 7 p.m.; \$12. American Place Theatre, 111 West 46th Steret (229-4875).
- SNEPMERD!—A one-man musical, composed and performed by George Fischoff, about the adventures of King David. Thursday at 8 p.m.; Saturday at 3 p.m. and 8 p.m.; Sunday at 3 p.m. and 7 p.m.; through 5/94; \$12. John Houseman Studio Too, 450 West 42nd Street (718-271-7269).
- TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, 81 Christopher Street; then a reception at 147 Waverly Place, with Italian buffer, champagne, and wedding cake. Tuesday through Sunday at 7 p.m.; Saturday and Sunday at 2 p.m. Phone for prices (279-4200). ◆◆
- TWELFTH NIGHT—Shakespeare's romantic comedy; directed by John Basil. Opens 4/30. Wednesday through Saturday at 8 p.m.; Sunday at 3 p.m.; gala benefit 5/15, \$35; otherwise \$12; through 5/22. American Globe Theatre, 145 West 46th Street, third floor 6869-9809).
- WALL PAPER—An adaptation of Charlotte Perkins Gilman's The Yellow Wallpaper, about one nineteenthcentury woman's struggle to control her life; directed by Dawn Hoffberg. Thursday through Sunday at 8 p.m.; through 5/8; \$12. A Peculiar Works Project at the space at 148 Duane Street, between Church Street and West Broadway (866-6816).
- WINGS THEATRE—Family Value, Mike Teele's comedy about two Upper East Side grandmothers and their yuppic grandchildren; directed by Renner Davis. Tuesday through Friday at 8 p.m.; through 5/13; \$15. 154 Christopher Street (627-2961).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. New York Magazine will be happy to advise you of their availability.



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Galleries are generally open Tue.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

- MAX BECKMAHN—Paintings, sculpture, and works on paper from 1930 to 1950; through 5/14. Wemer, 21 E. 67th 5t. (988–1623).
- TIMOTHY BROOKE—Paintings of figures in meditative poses by this English artist who lives in Kenya; through 5/12. Damji, 48 E. 64th 5t. (935-4450).
- THOMAS CORDELL—Oil paintings of interior views of the Palazzo Albrizzi in Venice, executed on site in the fall of 1993, through 4/30. Stubbs, 153 E. 70th St. (772-3120).
- EDOUARD DE BEAUMONT—Lithographs by this 19thcentury French satirist whose subject was the changing role of women during the Second Empire; through 5/13. Hunter College, 68th 5t. and Lexington Ave. (772–4991), Mon.—5xt. 1–6
- JEAN DUBUFFET—A survey of figurative paintings and works on paper from 1944 to 1982; through 6/4. Cohen, 1018 Madison Ave. (628-0303).
- ROBERT GRAHAM—Eight new statues cast in bronze and cement that continue the artist's exploration of the female nude; through 6/4. Gagosian, 980 Madison Ave. (744-2313).
- RONI HORHE—Six new large-scale pigment drawings and books that center on the artist's visits to Iceland over the past 15 years; through 4/30. Marks, 1018 Madison Ave. (861-9455).
- JOHN MOORE—Paintings of cityscapes from the past three years, including composite views of Philadelphia, Boston, Barcelona, and other cities where the artist has worked and lived; through 5/21. Hirschl & Adler Modern, 21 E. 70th St. (535-8810).
- LARY POOKS-STEPIEN MAHIOCK—Recent paintings constructed out of an undersurface of gel and lip-weight construction materials, onto which the artist splashes buckets of paintf. Landscape paintings of the on sketches and memory, including a painting of the Comnecticut River Oxbow, a work that has occupied him for the past 15 years. Through 4/30. Salander-O'Reilly, 20; E. 79th Sc. (879-6406).
- IOMATHAN SAHTLOFER—Portraits of George McNeil, Chuke Close, Allan Gurganus, Holly Solomon, and their friends of the artists, in oil and encaustic on panel, and incorporating photographs, printmaking methods, drawings, and plaster and terracotra casts of the sitters; through 5/14. Graham, 1014 Madison Ave. (535-5767).
- REEVE SCHLEY—Watercolors of seascapes and landscapes in Maine, New Jersey, Martha's Vineyard, and Quebec, characterized by an economy of color and spare compositions; through 5/18. Graham, 1014 Madison Ave. (535–5767).
- SEAN SCULLY—Recent works on paper in various media—oil, watercolor, and pastel—that explore color and composition within the arist's signature stripe motif, 4/30–5/21. Knoedler, 19 E. 70th St. (794– 0550).
- STELLA SHAWZIN—Figurative bronze and marble sculptures; through 5/19. Weintraub, 988 Madison Ave. (879-1195).
- 105EPH STELLA—Paintings and works on paper inspired by nature, including the artist's early botanical studies in silverpoint and crayon, still lifes of fruit and vegetables, symbolic compositions of plants and animal

- forms, and tropical fantasies inspired by trips to North Africa and Barbados; through 5/27. York, 21 E. 65th 5t. (772-9155).
- GERARD TITUS-CARMEL—Recent paintings and drawings that use the amphora as a recurring image; through 5/12. Cade, 1045 Madison Ave. (734-3670).

57th Street Area

- PAT ADAMS—Recent monumental paintings, a series of shaped works on paper, and a suite of monotypes, all using the artist's signature circles, squares, dots, and grids; through 5/28. Zabriskie, 724 Fifth Ave. (307-7430).
- FRAHK AUERBACH—Recent paintings and etchings, including full-body portraits of the artist's friends and a series of townscapes that depict construction sites and street intersections near the artist's London studio; through 4/30. Marlborough, 40 W. 57th 5t. (541-4900).
- WILL BARNET—Paintings of the artist's family and frends and one landscape, each work representing a period of the artist's sixty-year career, plus related works on paper; through 5/21. Dintenfass, 50 W. 57th St. (581-2268).
- WILLIAM BECKMAN—Recent figure and landscape paintings, including a full-body portrait of the artist's father, through 5/21. Forum, 745 Fifth Ave. (355– 4545).
- KATHERINE BOWLING—Recent paintings that depict specific elements in landscape such as a bird nest, a bird house, a snow man, and birch trees; through 5/7. Blum Helman, 20 W. 57th 5t. (245-2888).
- JACK BUSH—Paintings and works on paper spanning the years 1938–1976, from his small landscape paintings of the 1930s ad 1940s to the large-scale, abstract canvases of the 1960s and 1970s; through 4/30. Borgenicht. 724 Fifth Ave. (247-2111).
- LUIS CABALLERO—Large-scale paintings of the male nude from the 1980s and smaller mixed-media works; 5/3–28. Haime, 41 E. 57th St. (888-3550).
- 5/3–28. Haime, 41 E. 57th St. (888-3550).
 AHTHOHY CARO—New monumental steel and bronze sculptures and smaller floor and table pieces; through 5/27. Emmerich, 41 E. 57th 5t. (752-0124).
- LYNN CHADWICK—An exhibition of sculpture celebrating the artist's 80th birthday; through 5/14. Heidenberg, 50 W. 57th 5t. (586-3808).
- SASHA CHAVCHAVADZE/STEPHANIE L WISE—Largescale paintings of figures surrounded by collaged objects and materials that have special meaning to the subjects/Abstract pastel drawings on linen or wood veneer. Through 5/14. Ross, 50 W. 57th St. (307-0400).
- SUE COE—Recent paintings and drawings on such themes as AIDS, night court, and Liverpool; through 5/27. 5t. Etienne, 24 W. 57th St. (245-6734).
- GIORGIO DE CHIRICO—Thirty paintings and drawings, including the artist's first Metaphysical painting, "The Enigma of an Autumn Aftermoon," not seen in public since it was shown at the 1923 Biemmale in Rome, and a 1924 copy of that painting by Max Ernst, through 5/28, Baldacci, 41 E. 57th St. (8264-421).
- KEH FERGUSOH—Recent stoneware vessels and platters, many incorporating his signature jackrabbit shape; through 5(7. Clark, 24 W. 57th St. (246-2205).
- ALBERTO GIACOMETTI—Sculpture and drawings made during his formative years in Paris, between 1922 and 1930; 4/28–6/11. Yoshi, 20 W. 57th St. (265-8876). RALPH GOINGS—A retrospective of watercolors span-
- ning 1972 to the present, by this Photo-Realist who is best known for his images of diners; through 4/30. McCoy, 41 E. 57th St. (319-1996).

- DAVID HOCKHEY—Images of pools from the 1970s and early 1980s, in prints, drawings, and dyed paper pulp works; through 5/27. Emmerich, 41 E. 57th St. (752-0124)
- MICHELLE HOLZAPFEL/THOMAS HUCKER—Carved wood bowls, boxes, and vases/Recent tables, torcheres, lamp bases, and a chest of drawers. Through 5/28. Joseph, 745 Fifth Ave. (751-5500).
- JOHH STUART INGLE—Recent portraits and still lifes in watercolor on paper, 4/29–5/27. Tatistcheff, 50 W. 57th St. (664-0907).
- BILL JEHSEN—Ink-on-paper drawings from the past year that continue the artist's exploration of organic abstraction; through 5/21. Washbum, 20 W. 57th St. (397-6780.
- JAMES LIHEHAN—Paintings of Maine landscapes; 4/27—5/21. French, 24 W. 57th 5t. (247-2457).
 PETER LIFTUS/RARRARA DIXON DREWA—Paintings of
- PETER LOFTUS/BARBARA DIXOH DREWA—Paintings of the northern California coastline/Symbolic tryptychs inspired by medieval and Renaissance paintings; 4/30– 5/21. Fischbach, 24 W. 57th St. (759-2345).
- CHRIS MACDONALD—Recent works on paper; through 5/14. Baron/Boisante, 50 W. 57th 5t. (581-9191).
- PEHELOPE HAYLOR—Recent stone sculpture and a book inspired by the Uaso Nytro region of northern Kenya, by this artist who lived in Africa in the 1960s; through 5/7. Ryan, 24 W. 57th St. (397-0669).
- PABLO PICASSO/LARRY RIVERS—Prints from 1963, to 1973, including a group of 347 croparying; created in 1968, known as the "347 Series," printed with the master printmakers Aldo and Piero Crommelnycks at their workshop in Mougins/A new, painted three-dimensional work titled "The Auction" that continues for the continues of the continues of the 5/3-6/4. Marlborough, 40 W. 57th St. (541–4900), Mon.—58z. 10-5-30.
- EPHRAIM RUBEHSTEIN—Realist paintings of landscapes, interiors, and still life paintings inspired by Rainer Maria Rilke's poetry; through 5/7. De Nagy, 41 W. 57th St. (421-3780).
- JINHAI SAKATA—A selection of sculptural vessels by this renowned Japanese ceramicist; through 5/7. Takashimaya, 693 Fifth Ave. (350-0115).
- maya, 693 Fifth Ave. (350-0115). **GEORGE SEGAL**—New paintings based on still life themes that are the artist's first paintings since the 1950s, and an environmental sculpture; through 4/30.
- SICA—Recent mixed-media collages and paintings, through 5/7. Reece, 24 W. 57th St. (333-5830).

Janis, 110 W. 57th 5t. (586-0110)

- JOHN SLOAN—Paintings of landscapes and seascapes made between 1913 and 1918, when the artist was spending his summers in Gloucester, Massachusetts; through 6/4. Kraushaar, 724 Fifth Ave. (307-5730).
- RUFIHO TAMAYO—Paintings and works on paper spanning three decades, from the Museo Rufino Tamayo, the Institute Nacional de Bellas Artes, Mexico, and private collections; through 6/3. American Associated Artists, 20 W. 57th St. (399-5510). URSULA YOR RTDIHGSYARO—New large-scale hewn ce-
- dar sculptures that evoke architectural structures barns, barracks, churches—and utensils and tools; through 5/14. Lelong, 20 W.57th 5t. (315-0470).

SoHo and TriBeCa

- BILL ADAMS—Nine landscape paintings that depict simple views of rolling hills or a single element of landscape, such as a rock or an empty sky; through 5/7. Delahoyd, 426 Broome 5t. (219-2111).
- BAS JAH ADER—Photographs by this Dutch conceptual artist who used the journey of self-discovery as a recurring theme in his work; through 5/7. Klagsbrun.

- 51 Greene St. (925-5157). Greene St. (925-5157). IDA APPLEBROOG—New paintings and free-standing fragments that deal with fairy tales, fables, myths, and
- legends; through 5/21. Feldman, 31 Mercer St. (226-
- ANDREA BELAG-Paintings that evoke the passage of time through images of ascent and descent, among them shoes on stairs and wheels on rolling hills through 5/21. Anderson, 476 Broome St. (431-8547). DARA BIRNBAUM-A new six-channel video installation titled "Hostage": through 5/27, Cooper, 149 Wooster
- St. (674-0766). DIKE BLAIR-Works in gouache on paper from 1987 to 1994 that depict solitary nude female figures in crotic poses and a room installation titled "Gray Goo Lounge" that evokes a nudie bar, through 5/7. New-
- burg, 43 Greene St. (219-1885). JAMES BOHARY—Gestural abstract paintings; through 5/14. Harris, 524 Broadway (941-9895).
- DANIEL BRUGGEMAN/SUSAN JOHANN-Dioramic landscape paintings and paintings of wild prairie grasses on photo-etched tin panels/Photographs of flowers. Through 5/21. Condeso/Lawler, 524 Broadway (219-1283)
- PAM BUTLER/BARBARA LEWIS-MARCO-Paintings that use images of Barbie and Ken dolls to depict an ado-lescent vision of love/Works combining photographic inages and text. Through 5/4. F.D.R., 670 Broadway
- LAWRENCE CARROLL-All-white paintings on box-like supports; through 5/14. Collins & Milazzo, 83 Grand St. (941-1609).
- HANETTE CARTER—Paintings of geometric and organic forms on a black field; through 5/4. Kelly, 591 Broadway (226-1660).
- CHRISTOPHER CHAMBERS/SAL ROMANO-Recent paintings that juxtapose large abstract shapes with recog-nizable images/Copper relief sculptures that appear to float between the floor and ceiling. Through 5/14. Zarre, 48 Greene St. (966-2222).
- ROBERT CHAPMAN-Recent charcoal drawings of female nudes: 4/29-5/28. Lewin, 136 Prince St. (431-4750).
- KARIN DAVIE—Abstract stripe paintings that relate to the female form; through 5/14. Fawbush, 76 Grand St. (274-0660).
- BEAUFORD DELANEY—A survey of paintings and works on paper made between 1929 and 1953, while the artist was living in New York; through 5/28. Briet, 558 Broadway (334-0433).
- PIERRE DORION-Diptych paintings that depict a selfportrait of the artist at work in one panel, and the ainting he was making in the other, through 5/7. Shainman, 560 Broadway (966-3866).
- NICOLE EISENMAN-Paintings, drawings, and other works that revise and remake images and events according to the artist's point of view; through 5/7. Tilton, 49 Greene St. (941-1775).
- **NELMUT FEDERLE**—Recent paintings from the artist's "Basics on Composition" series that depict his characteristic bands of color, shown with paintings by Mondrian and Hodler and a 15th-century Russian icon; through 5/28. Blum, 99 Wooster St. (343-0441).
- ROCHELLE FEINSTEIH-New paintings that use the grid as an an underlying structure for arrangements of tape, rags, velcro, and other materials; 4/30-6/4. Protetch, 560 Broadway (966-5454).
- JOEL FISHER-Color pencil designs on handmade paper that imitate the fibers within the paper, and sculptures based on the drawings; through 5/27. Markey, 55 Vandam St. (627-4446), Tue.-Fri. 10-2.
- CAIO FONSECA-New abstract paintings in which textured surfaces serve as a background for quizzical ornamental marks, fragmented geometries, and totemic forms with lobed and racheted edges; through 5/7. Cowles, 420 W. Broadway (925-3500).
- **ROBERT GOBER**—Four new sculptures, among them a larger-than-life Farina box and an immense stick of butter, plus recent drawings; 4/30-6/4. Cooper, 155 Wooster St. (674-0766).
- GUIHOVART—Paintings and constructions by a Spanish artist: through 5/27, Prats, 568 Broadway (219-0510).
- HANS NAACKE-Two political installations; through 5/21. Weber, 142 Greene St. (966-6115). **DUNCAN HANHAH/MICHAEL LUCERO—**Recent paintings
- of enigmatic street scenes in which figures involved in

- everyday activities appear to be caught in time/New painted ceramic sculpture; 4/28-6/4. Beitzel, 102 Prince St. (219-2863).
- AMY NAUFT-An installation titled "Counting Towards Infinity" that uses sacks of rice, soap, and other simple materials to comment on the poetics of impossi ities; through 5/21. Chamber, 128-132 Chambers St. (925-3962)
- MARY NEILMAHN—A selection of abstract paintings from the past two decades; through 5/21. Hearn, 39 Wooster St. (941–7055).
- FANNIE NILLSMITH-Abstract paintings from the 1930s through the 1990s by this artist who showed her work at Peggy Guggenheim's Art of This Century gallery in the 1940s and later taught painting at Black Moun-tain College; through 5/7. Teller, 568 Broadway
- SNIGENO ICHIMURA-Gold paintings that suggest systems through the use of wires, sand, and other media; through 5/14. Ise Art Foundation, 555 Broadway (925-1649).
- ROBERTO JUAREZ-Vividly-colored monotypes of or-ange tree branches; 4/29-5/30. Quartet, 568 Broad-
- KENNETN KAMINSKI-Bright-colored gestural abstract paintings that incorporate found objects and photographs; through 5/5. Z, 70 Greene St. (966-8836). MARCIA GYGLI KIHG-Small-scale paintings of flowers and gardens; through 5/21. Katzen, 345 W. Broad-
- way (219-0165). LARS KREMER-Works that use raw canvas as a sculptural element and mold rubber as a drawing medithrough 5/14. Golden, 39 Wooster St. (274-0080).
- GUILLERMO KUITCA-Ten new paintings from "The Tablada Suite" in which the artist has transformed architectural plans for hospitals, cemeteries, prisons and stadiums into psychological maps, plus other new works, including a genealogical map; 4/30-6/11. Sperone Westwater, 142 Greene St. (431-3685).
- MARGRIT LEWCZUK-Paintings in which blocky patches of color outlined in black form landscape-like compo-sitions; through 5/25. Auchincloss, 558 Broadway ILONA MALKA-Expressionistic mixed-media pa
- incorporating portraits of the artist's friends, and toylike sculptures constructed from wood, fabrics, and fiberglass; through 5/7. Helander, 594 Broadway (966-9797)
- DAVID MANN-Large-scale abstract paintings on panel and canvas; through 5/7. LedisFlam, 130 Prince St.
- LYHH MCCARTY-Abstract paintings on masonite in which surface and composition are determined by a process of slowly developing layers of oil paint; through 5/21. Toll, 146 Greene St. (431-1788).
- GRAHAM NICKSON-An installation of charcoal drawings; 5/3-6/30. Morrison, 59 Thompson St. (274-NICOLA-Five large-scale monochromatic paintings of
- monumental heads in profile, executed in earth, sand, and pigment, and five soft sculptures known as "Pen-etrables"; through 5/14. Landan 5/68 Browlures (1926) "; through 5/14. Landau, 568 Broadway (925-MANUEL OCAMPO-Paintings inspired by the artist's Fili-
- pino heritage and his experiences with Third World exploitation and abandonment, using images of dieties and ceremonies, crosses and thorny crowns, and skulls and corpses; through 4/30. Nosei, 100 Prince St. (431-9253). JOHN OKULICK-Recent painted wood wall construc-
- tions that juxtapose colorful geometric shapes; through 5/28. Hoffman, 429 W. Broadway (966-66761 STEPHEN PACE-New paintings and watercolors; through 5/4. Perlow, 560 Broadway (941-1220).
- IZHAR PATKIN-Paintings from "The Exile" series that explore the classical theme of exile from the garden and a sculpture in blown glass and steel that represents a fusion of the dancers Josephine Baker, Carmen Miranda, and the Shiva Nataraja; through 5/7. Solomon, 172 Mercer St. (941-5777).
- JACK PIERSON-Oil stick paintings, watercolors, colored pencil drawings, large-format photographs, wall sculpture, and an installation; through 5/7. Luhring Augustine, 130 Prince St. (219-9600).
- KEH PRICE-A survey of ceramic sculpture from the ear-

- ly 1960s to the present; through 5/21. Franklin Par-rasch, 588 Broadway (925-7090).
- FIOHA RAE-Recent abstract paintings by a young British artist that draw on various traditions and styles of painting and use colors that evoke 1970s airport lounges; 4/29-6/4. Good, 532 Broadway (941-8066).
- MARK NOWLEY-Colorful, cartoon-like landscape paintings with handmade frames; through 5/14. Foster Goldstrom, 560 Broadway (941-9175).
- NICNOLAS RULE-Paintings of actors known for their roles in horror films, based on charts of storms during the year the actor was born; through 5/14. Kasmin, 74 Grand St. (219-3219).
- ALLEN RUPPERSBERG-New paintings, drawings, and sculpture from the series, "Looking Backward, 2000-1877"; through 4/30, Gomey, 100 Greene St. (966-DORIS SALCEDO-An installation titled "La Casa Viuda"
- (The Widowed House) that alludes to the forced displacement of individuals, families, and communities as a result of violent political actions, using clothing, furniture, and the gallery's own architecture; through 5/7. Alexander, 59 Wooster St. (925-4335).
- ALAH SCARRITT-Works that map spatial and temporal fields and suggest their own evolution, using sour video, photography, and sculpture; through 5/14. Engelhorn, 470 Broome St. (966-6882).
- KENHY SCHARF—Paintings of idyllic landscapes set in frames covered with silkscreened images of contemporary appliances and newspaper articles about toxic waste; through 5/27. Shafrazi, 119 Wooster St. (274-
- RONALD SEARLE-Drawings and watercolors that have appeared in various magazines, newspapers, and books, plus a selection of unpublished works; through 5/14. Heineman, 594 Broadway (334-0821).
- CLAIRE SEIDL-New abstract paintings; through 5/14. Rosenberg, 115 Wooster St. (431-4838). JOHATHAH SELIGER-Three-dimensional paintings of
- commonplace objects-light bulb packages, matchbooks, newspaper fragments, envelopes, and other objects—displayed on pedestals, shelves, or pinned to the gallery's walls; through 5/21. Bravin Post Lee, 80 Mercer St. (966-2676). NANCY SHAVER-New sculptures that allude to literary
- themes and comprise blocks of wood wrapped with linen and terrycloth; 4/23-5/28. Marcus, 578 Broadway (226-3200).
- PETER SORIANO—Recent sculpture; through 5/7. Len-non, Weinberg, 580 Broadway (941-0012).
- DOUG AND MIKE STARN-New works from their "Spectroheliographs" series that explore different views of the creation of the world, including a kinetic sculpture and light boxes in which the image of Petrus Chris-tus's 15th-century portrait of a young woman is com-bined with NASA images of the sun; through 5/7. Castelli, 420 W. Broadway (431-5160).
- JUDITH STREETER-New abstract paintings; through 5/7. Haller, 560 Broadway (219-2500).
- PHILIP TAAFFE—Recent abstract paintings; 5/14. Gagosian, 136 Wooster St. (228-2828). ATHENA TACNA-Small-scale sculptures that can be
- worn, constructed of feathers, shells, and other nat ral materials, through 5/7. Franklin Furnace, 112 Franklin St. (925-4671).
- ROBIN TEWES—Highly-detailed paintings of interiors that use light and shadow to intensify objects and their placement in a room; through 5/7. Maynes, 225 Lafayette St. (431-3952). THOMAS TROSCH/CARTER POTTER-Eight oil-and-
- graphite paintings with text appropriated from the book, My Favorite Things, by Dorothy Rodgers, from Ludwig Wittgenstein's Remarks on Color, and from a Japanese textbook that teaches American businessmen to speak Japanese/Paintings constructed from woven film strips, and other works. Through 5/4. Freire, 130 Prince St. (941-8611).
- FIREC St. (241501).
 LYNN UMALF—Sculptures of wire, colored Plexiglas, and rubber inspired by Titian's painting, "The Flaying of Marsyas," plus related drawings, through 5/21. Penine Hart, 457 Broome St. (226-2761).
- ERIK VAN DER GRUN-Large-scale, gestural abstract paintings by this Dutch artist who uses black and yellow to evoke warning signs; through 5/21. Sha-polsky, 99 Spring St. (334-9755).
- JOAN WALTEMATH-New paintings that depict close-up

sections of the artist's black-and-white grid drawings, plus one nine-by-eleven-foot drawing; through 5/9. Stark, 594 Broadway (925-4484).

MATTHEW WEINSTEIN—Recent paintings that continue the artist's investigation into the relationship between nting and the human body; through 5/14. Sonnabend, 420 W. Broadway (966-6160).

BETTY WOODMAN-Recent large-scale ceramic works that pull together such diverse references as the gardens of Versailles, Calder's "Circus," and the pai of the School of Paris; through 5/21. Protetch, 560 Broadway (%6-5454).

Other

SIR HUGH CASSON/MARGARET MACOONALD-Watercolors of architectural subjects by this artist who w president of the Royal Academy of Arts from 1976 to 1984/Photographs of still life and outdoor scenes. Through 5/3. Forbes, 62 Fifth Ave. (620-2398), Tuc.,

Wed., Fri., Sat. 10-4. DAVID GOLDIN—New collages and handmade papier-mache figures with moveable limbs; through 5/27. Il-

lustration, 330 E. 11th St. (979-1014) ZOLTAN KEMENY-Whimsical figurative paintings executed between 1943 and 1953 by this Hungarian-born artist (1907-1965) who is best known for his metal reliefs of the 1950s and 1960s; through 5/20. Swiss Institute, 35 W. 67th St. (496-1759).

EARL KERKAM-Portraits and still lifes from the 1950s d 1960s; through 5/19. The New York Studio School, 8 W. 8th St. (673-6466).

JOHN "CRASH" MATOS-A ten-year retrospective of paintings by this artist who is known for his graffiti works of the 1980s; through 6/3. Hostos Community College, 5(X) Grand Concourse, Bronx (718-518-4242).

GROUP SHOWS

Madison Avenue and Vicinity

CDS-76 E. 79th St. (772-9555). "Intersections." with works by Booth, Borges, Motherwell, Porter, Sterne, Walker, Yunkers, others; through 5/28.

GREAT MODERN PICTURES-48 E. 82nd St. (242-2581). Watercolors, drawings, and prints by Aligny, Bargue, Corot, Rousseau, others; through 5/29

GROLIER CLUB-47 E. 60th St. (838-6690), Mon.-Sat. 10-5. "The Great Tradition of Typography: Books from the Updike Collection on Printing, Providence Public Library, Rhode Island"; through 5/7.

KOUROS-23 E. 73rd St. (288-5888). Sculpture by Barrett, Porcaro, Saganic; through 5/7.

MARTIN-23 E. 73rd St. (288-2213). "Surrealismo. with paintings and drawings by Casteneda, Carring-ton, Gerzso, Kahlo, Lam, Matta, Merida, Rahon, Rivera, Romo, Tamayo, Zenil; 4/28-6/4

NEW YORK SCHOOL OF INTERIOR DESIGN-170 E. 70th St. (472-1500), Mon.-Thur. 12-6, Fri. 12-5. "Stanford White's New York," with drawings and photographs gathered from archives in New York and Washington and from private collections; through

VANDERWOUDE TANENBAUM-24 E. 81st St. (879-8200). Early and later works by Baziotes, Bluhm, Goldberg, Hartigan, Mitchell, Nevelson, Resnick, Stamos, others; through 5/27.

57th Street Area

ARCHIVES OF AMERICAN ART-1285 Ave. of the Americas (399-5015), Mon.-Fri. 9:30-5. "Provincetown Papers: Selections from New Collections," with paintings, photographs, and documents related to the history of this Cape Cod colony; through 5/27.

EQUITABLE—787 Seventh Ave. (554-4352), Mon.-Fri. 11-6, Sat. 12-5. "Nineteenth-Century American Masterworks from The New-York Historical Sociwith paintings by Bierstadt, Church, Cole, Durand, Inness, R. Peale, others; through 6/18. IBM-590 Madison Ave. (745-35(X)). "Portraits from the

1BM Collection," including works by Copley, Ea-kins, Hassam, Homer, Kahlo, Rivera, others; through 6/11.

KENNEDY-40 W. 57th St. (541-9600). American paint-

ings executed between 1760 and 1966, by Burchfield, Cassatt, Copley, Hassam, Prendergast, others; 5/3-

MATNES—41 E. 57th St. (752-5135). Paintings and works on paper by Bluemner, Burchfield, Davis, Demuth, Dove, Hartley, Marin, Nadelman, O'Keeffe, Sheeler, Stella, Walkowitz; through 6/4.

MCKEE-745 Fifth Ave. (688-5951). An exhibition cele-Berthot, Celmins, Diamond, Duff, Giggrich, Guston, Huntington, Humphrey, Kline, Lerman, Madsen, Porter, Puryear, Quaytman, Scully, Tucker, Youngblood; through 5/14.

PAINEWEBBER-1285 Ave. of the Americas (713-2885), Mon.-Fri. 8-6. "Urban Paradise: Gardens in the City," with design proposals—models, blueprints, working drawings, photographs, sketches, watercol-ors—by Acconci, Boyer, Jones & Ginzel, Steinbach, Webster, and others, for urban gardens in Brooklyn, Queens, Manhattan, and the Bronx; through 7/1.

ROSENFELD-50 W. 57th St. (247-(082), "Counteran exhibition of American art executed between 1930 and 1945, by Atherton, Bisttram, Browne, Castellon, Evergood, Graves, Harari, Lawrence, Lewis, Shahn, Tobey, others; through 6/4.

YWCA—610 Lexington Ave. (735-9781), Mon.-Fri. 11– 7, Sat. 11–3. "Garden in the Gallery," with works by Bachrach, Dermansky, Logemann, Ebner, Hess, Jackson, Mack, Magnussen, Zimmerman, others; through 5/14.

So Ho and TriBeCa

CASTELLI-578 Broadway (941-9855). Sculpture and paintings from the early 1960s by Bontecou, Higgins, Moskowitz; through 5/14.

CAVIN MORRIS-560 Broadway (226-0155). Works by self-taught women artists, including Amezcua, Harvev. Southworth. Zemankova, others; through 5/21. CENTER FOR BOOK ARTS-626 Broadway (460-9768). "Inky Fingers: Works by Small & Fine Presses," with books by 32 individual printers, publishers, artists, or fine presses; through 6/17.

DRAWING CENTER-35 Wooster St. (219-2166), "Drawing Towards a Distant Shore: Selections from Portuwith drawings by Chafes, Gaetan, Hatherly, Jotta, Proenca, Rosa; through 5/21.

EXIT ART/THE FIRST WORLD—548 Broadway (966-7745). "The Garden of Sculptural Delights," with sculpture and installations by Coyne, Dolmanisth, Fay, Jagger, Kahlhamer, Paine, Pfaff, Shaughnessy,

Stevens; through 5/20. INGBAR-568 Broadway (334-1100). Paintings, drawings, watercolors, and photographs that focus on fragments and idiosyncrasies of architecture, by Baxter, Casaravilla, Munroe, Sperling, Weinstock, oth-

ROSEN—130 Prince St. (941-0203). Works by D. and J. Chapman, Starr, Tillmans; through 5/21. SPERONE WESTWATER-121 Greene St. (431-

ers, through 5/7.

3685). "Passage to India: India Court Painting in the 17th and 18th Centuries," with 85 Indian miniat from the Mughal, Rajput, and Deccani regions; 4/30-

THORP-103 Prince St. (431-6880). Works on the theme of water by Brown, Gornik, Hartley, Jenney, Katz, Leaf, Therrien, York, others; through 5/7.

TRIBECA 148-148 Duane St. (406-4073). Monotypes by Battenfield, Garber, Levine, Manolson, Schrank, Vennum, B. Woodman, G. Woodman, others, through 5/21.

WELLESLEY ROSS-77 Mercer St. (941-0954). Paintings by Baumann, Davis, Hannah, Myers, Stafford, Terry, Witz, others; through 5/28.

Other

BARD GRADUATE CENTER FOR STUDIES IN THE DECORA-TIVE ARTS-18 W. 86th St. (721-4245), Tue., Wed., Fri., Sat., Sun. 11-5, Thur. 11-8:30. \$2 adults, \$1 seniors. "Form, Function, and Beauty: Early 19th-Century French Watercolors of Domestic Objects", "The Borders of Eclecticism: French Wallpapers, 1789-1830"; through 5/8.

COLUMBIA UNIVERSITY—Rare Book and Manuscript Li-brary in Butler Library, Broadway and 116th St.

(854-2232), Mon.-Fri. 9-4:45. "The World on Paper: A Celebration of the Mapmaker's Art"; through 6/3.
"Unfaded Pageant: Edwin Austin Abbey's Shake-spearean Subjects," through 6/4, at Wallach Art Gallery, Schermerhorn Hall, Broadway and 116th St. (854-7288). "Betrayal/Empowerment I, with works by Bose, Goto, Lee, Nguyen, Yeh, J. Yoda, Y. Yoda, Yuen, Zhao, through 5/4, at Grace Dodge Hall, 525 W. 120th St. (678-3978).

GRAMERCY PARK HOTEL-2 Lexington Avc. (647-1194), Fri. 6-10, Sat. and Sun. 12-8, Mon. 12-6, "The Gramercy International Contemporary Art Exhibition"; LEHMAN COLLEGE-Bedford Park Blvd. West, Bronx

(718-960-8732), Tuc.-Sat. 10-4. "Physical Evidence, with works by Bankemper, Buvoli, Kim, Libermann, Ligon, Lomberg, Powers, Roche; "Ram-busch: Craft and Design"; through 5/28.

PS 122—150 First Ave. (228-4150). "Funny Bone," with works by Lazarus, Slonczewski, Stark, Wail-gum; 4/28-5/22.

TAIPEI—I 121 Ave. of the Americas (373-1854). "Visions in Between—Asian Artists in New York." with sions In Between—Asian Artists in New York," with works by 15 artists from the Republic of China, Japan, and Korea; through 5/6.

WAVE NILL-675 W. 252nd St., Bronx (549-3200), Tue.-Sun. 10-4:30. "7th International Exhibition of Botanical Arts and Illustration"; through 5/15.

WHITE COLUMNS—154 Christopher St. (924-4212).
"Alan Belcher: Complex", "White Room Program: Rosana Fuertes, Mike Gonzalez, Tatyana Gubash", through 5/27.

PHOTOGRAPHY

WILLIAM ABRANOWICZ-Recent black-and-white landscapes, still lifes, and portraits; through 6/4. Witkin, 415 W. Broadway (925-5510).

STEVEN ARNOLD—Black-and-white photographs of elaborate staged tableaux; through 5/28, Wessel O'Connor, 60 Thomas St. (406-0040).

ELLEN AUERBACH—Work by this photographer who be-gan her career in Berlin in the 1920s as a student at the Bauhaus and later traveled to Mexico with Eliot Porter to document the interiors of Mexican churches; through 5/7. Mann, 42 E. 76th St. (570-1223).

LYNN DAVIS—Large-scale landscape photographs of sites in Burma, Cambodia, and Thailand that incorporate religious and architectural artifacts from the 8th to the 14th centuries; through 5/21. Danziger, 130 Prince St. (226-0056)

DRAKE—50 W. 57th St. (582-5930). Photographs taken between 1899 and 1949 by Atget, Evans, Karsh, Kuhn, Levitt, Outerbridge, Sander, Steichen, Smith, Weston, others; through 5/27

KEN DRUSE-Photographs from his new book, The Natural Habitat Garden (Clarkson Potter/Publishers); through 6/26, Wave Hill, 675 W. 252 St. Bronx (718-549-3200). VALIE EXPORT/ANNE WALSH-Photographic self-portraits in which the artist interferes with famous p

ings and sculptures/Photographs that depict details of female body-builders' bodies during competition, plus works on paper and installation. Through 5/18. Austrian Cultural Institute, 11 E. 52nd St. (759-5165).

GIBSON —568 Broadway (925-1192). Conceptual photo-graphs by Adams, Beckley, Cumming, Hilliard, Le Gac; through 5/7. EMMET GOWIN-Recent aerial photographs of ballistic

missile sites, military bases, and mining and chemical operations in the American West and the Czech Republic; through 6/4. Pace/MacGill, 32 E. 57th St.

I.C.P .- 1130 Fifth Ave. (860-1777), Tuc. 11-8, Wed.-Sun. 11-6. \$4; students and seniors \$2.50. "Urban Realities: Spot News and Street Photography by An-drew Savulich"; "Cocaine True, Cocaine Blue: Pho-

tographs by Eugene Richards"; through 5/8. I.C.P. MIDTOWN—1133 Ave. of the Americas (768–4680), Tue. 11–8, Wed.-Sun. 11–6, \$4; students and seniors \$2.50. "Red White Blue and God Bless You: A Portrait of New Mexico by Alex Harris"; "American Ground Zero: The Secret Nuclear War, A Docu-

mentary by Carole Gallagher"; through 6/19. ROBERT GLENN KETCHUM—A retrospective of photo-graphs of the American landscape taken over the last 25 years; through 5/28. Aperture, 20 E. 23rd St. (505-

DOROTHEA LANGE-Prints from the collections of the Lange family, including several family photographs all taken between 1933 and 1963; through 5/7. Houk Friedman, 851 Madison Ave. (628-5300).

FRIC MEDI A/IDANNA MCCAPTHY.... A curvey of editorial advertising, and corporate photography/Photographs of people, nature, and landscapes. Through 5/7. Nikon House 620 Fifth Ave (586-3907)

WOJCIECH PRAZMOWSKI/MICHAEL TOROSIAN-Photomontages of found photographs that explore such themes as the passing of time, the history of Poland, and the fleeting moments of family and group gather-ings, by a young Polish artist/Nude studies. Through 5/28. Lowinsky, 578 Broadway (226-5440).

REBEKAH-Portraits of rock musicians; through 5/7. CB's 313, 313 Bowery (677-0455)

RICE-325 W. 11th St. (366-6660). Spirit," an exhibition to benefit The Evelyn H. Lauder Breast Center at Memorial Sloan-Kettering Cancer Center, with works by Barber, Friedman, Gal-lagher, Marshall, Nevins, Rollins, Sink, Zucker, others; through 4/30.

SAUL-560 Broadway (431-0747). "Fractured Identity: Cut and Paste," an historic survey of figurative col-lage works by Bearden, Dowell, Hoch, Hugnet, Mills. Potter. Walt. others: through 5/21.

JOCK STURGES—Nude studies of a young model taken between 1987 and 1993, most of them taken at naturist resort in France; through 5/28. Miller. 138 Spring St. (226-1220).

JOHN THOMSON-Photographs of 19th-century China; through 6/11. China Institute in America, 125 E. 65th S+ /744-8181)

JUDITH WEINSTEIN-Photographs of Ethiopian Jews living in Israel, taken between November 1992 and November 1993; through 7/31. Yeshiva University Museum, 2520 Amsterdam Ave. (960-5390), Tue.-Thur. 10-5 Sun 12-6

BING WRIGHT-Black-and-white photographs that take a humorous look at "grayness," each one depicting a single dead housefly on a gray background; through 5/21. Lipton Owens, 53 Mercer St. (925-3%2). each one depicting a

MUSEUMS

AMERICAN CRAFT MUSEUM-40 W. 53rd St. (956-6047). Wed .- Sun, 10 a.m.-5, Tuc. 10 a.m.-8, \$4.50, seniors students \$2, children under 12 free. Through 6/12: "Uncommon Beauty in Common Objects: The Legacy of African American Craft Art." Through 6/18: "Timo Sarpaneva: A Retrospective.

AMERICAN MUSEUM OF NATURAL HISTORY-CPW at 79th St. (769-5100), Sun.-Thu, 10 a.m.-5:45; Fri. and Sat. 10 a.m.-8:45. Suggested contribution \$5; children \$2.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Ja-Hayden Planctarium pan, Siberia to India . . . (Mon.-Fri. 12:30-4:45, Sat. 10 a.m. -6:30, Sun. 12-6:30; \$7 adults, \$4 children) ... Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collec-The Barosaurus . . . Hall of Human Biolotion . gy and Evolution. Through 5/1: "Sharks!: Fact and

ASIA SOCIETY-725 Park Ave. at 70th St. (288-6400). Tue.-Sat. 11 a.m.-6 (Thur. until 8), Sun. noon-5. Closed Mon. \$2: students and seniors \$1. Through 7/31: "Buddha of the Future: An Early Maitreya from Thailand." Through 6/26: "Asia/America: Identities in Contemporary Asian American Art.

BRONX MUSEUM OF THE ARTS-1040 Grand Concourse at 165th St., Bronx (681-6000). Wed., Thu., Fri. 10 a.m.-5, Sat. and Sun. 1-6, closed Mon. and Tue. \$3. \$2 students, \$1 seniors, free for children under 12. Through 6/12: "Beyond the Borders: Art by Recent Immigrants.

BROOKLYN MUSEUM-200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.-Sun. 10 a.m.-5. Donation \$4; students \$2; seniors \$1.50. Through 7/31: "Louise Bourgeois: Locus of Memory, Works 1982-1993. Through 6/30: "Red Grooms's Dame of the Narrows and the Greater New York Harbor."

COOPER-NEWITT MUSEUM-Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.-9, Wed.-Sat. 10 a.m.-5, Sun. noon-5. \$3; seniors and students \$ 1.50; free Tue. after 5. Through 5/1: "Walter Crane: Design for Children." Through 8/14: "Packaging the New: De-sign and the American Consumer 1925-1975."

DIA CENTER FOR THE ARTS-548 W. 22nd St. (431-9232). Thu.-Sun. noon-6. Suggested contribution \$3. Installation by Dan Graham. Through 6/19: Tames Coleman, Projected Images: 1972-1994. Through 6/19: "Ann Hamilton: Tropos." Through 6/19: "Katharina Friisch." 393 W. Broadway, Wed. Sat. noon-6. Through 6/19: "Walter De Maria's 'The Broken Kilometer." 141 Wooster St., Wed.-Sat. noon-6. Through 6/19: "Walter De Maria's 'The New York Earth Room

FRICK COLLECTION-1 E. 70th St. (288-0700). Tuc.-Sat. 10 a.m.-6, Sun. 1-6. \$5, students and seniors \$3. Children under 10 not admitted.

CREV ART CALLERY & STURY CENTER_New York University, 33 Washington Place (998-6780). Tue., Thur., Fri. 11 a.m.-6:30, Wed. 11 a.m.-8:30, Sat. 11 a.m.-5. Free. Through 5/21: "Todd Watts: New Lamps for Old.

CUGGENHEIM MUSEUM-Fifth Avc., (423-3500). Sun.-Wed. 10 a.m.-6. Fri. and Sat. 10 a.m.-8 (Fri.6-8 pay what you wish), closed Thu. \$7, students and seniors \$4. Through 5/1: "Robert Morris:The Mind/Body Problem. Through 5/15: "A Temple of Spirit: Frank Lloyd Wright's Designs for the Guggenheim Museum." Through 6/1: "Women on the Edge: Twenty Photographers in Europe, 1919-1939.

GUGGENHEIM MUSEUM SOHO-575 Broadway (423-35(0). Sun., Wed., Thur., Fri. 11 a.m.-6, Sat. 11 a.m.-8 p.m., closed Mon. and Tue. \$5; students and seniors \$3. Through 7/31: "Rolywholyover: A Cir-"Through 8/94: "Watercolors by Kandinsky at the Guggenheim Museum.

JAPAN SOCIETY-333 E. 47th St. (832-1155). Tuc.-Sun. 11 a.m.-5. Suggested contribution \$2.50. Through 5/22: "Japan: A Cartographic Vision—European Printed Maps from the Early 16th to the 19th Century

JEWISH MUSEUM—1109 Fifth Ave. (423-3200), Sun., Mon., Wed., Thur. 11 a.m.-5:45, Tuc. 11 a.m.-8. \$6; \$4 students and seniors; free Tuc. 5-8. Through 6/94: "In This House: A History of the Jewish Museum. Through 6/94: "The Best Day of the Week: An Exhibition for Families." Through 8/28: "A Postcolonial Kinderhood: Installation by Elaine Reichck Through 7/31: "The Art of Memory: Holocaust Memorials in History

METROPOLITAN MUSEUM OF ART-Fifth Ave. at 82nd St. (879-55(0). Tue.-Thu. and Sun. 9:30 a.m.-5:15, Fri. and Sat. 9:30 a.m.-9. Contribution \$6; children and seniors \$3. 5/3-10/9: "Modern Furniture." Through 12/31: "Divine Protection: Batak Art of North Sumatra." Through 7/17: "Sidney Nolan: The North Sumarta." Through 71/17: "Sidney Nolan: The Nord Kelly Paintings: "Through 73:" Pertus Christus: Renaissance Master of Brugges." Through 8/21: "Waist Not." Through 5/1: "Bhartarde Poetry and Epic Images of the 133% and 134%." Through 9/2: "The Hero Twins in Ancient Maya Myth: Rollout Photographs by Justin Kerr." Through 9/4: "The December of the Princip 19/4: "The December of the Princip 19/4: "The December of Trank Lloyd Wright in the Metropolitan Museum of Art." The Cloisters, Fort Tyrou Park (923-3700). Tue.-Sun. 9:30 a.m.-4:45. Medieval collection

PIERPONT MORGAN LIBRARY-29 E. 36th St. (685-0008). Tue.-Sat. 10:30 a.m.-5, Sun. 1-5. Suggested donation \$5; students and seniors \$3. Through 8/28: "Burne-Jones's Illustrations for 'The Fairy Family'

MUSEUM FOR AFRICAN ART-593 Broadway (966-1313). Tue.-Fri. 10:30 a.m.-5:30. Sat. 12-8. Sun. 12-6.\$4: seniors, students, and children \$2. Through 8/7: "Fusion: West African Artists at the Venice Biennale."

MUSEUM OF MODERN ART-11 W. 53rd St. (708-9480). Sat.-Tue. 11 a.m.-6, Thu. and Fri. 12 noon-8:30, closed Wed. \$7.50; students and seniors \$4.50; Thu. and Fri. 5:30-8:30 pay what you wish. 4/28-6/6: "Projects: Karin Sander." Through 5/10: "Artist's "Projects: Karin Sander." Through 5/10: "Artist's Choice: John Baldessan". "Through 5/10. "Frank Lloyd Wright: Architect." Through 5/24: "Three Masters of the Bauhaus: Lyonel Feininger, Vasily Kandinsky, and Paul Klee." Through 5/17: "For 25 Years: Brooke Alexander Editions." Through 7/5: "Thresholds/Bernard Tschumi: Architecture and

MUSEUM OF THE CITY OF NEW YORK-Fifth Ave. at 103rd St (534-1672). Wed -Sat 10 a.m.-5. Sun. 1-5: Tue, 10 a.m.-2 for organized school and group tours (reservations required). \$5; students and seniors \$3. Through 9/18: "A Treasury of New York Silver." Through 10/18: "Modern Metropolis: Vintage Prints of New York in the Early 20th-Century." Through 9/18: "Pride=Power, An Exhibition Marking the 25th Anniversary of the Stonewall Rebellion." Through 5/29: "Broadway Cavalcade: From the Battery to Harlem," Through 5/22; "His Honor, The

NATIONAL ACADEMY OF DESIGN-1083 Fifth Ave. 89th St. (369-4880). Wed.-Sun. noon-5 (Fri. to 8). \$3.50, seniors and students \$2, free Fri. 5-8. Through 9/4: "The Artist's Eve: Wayne Thiebaud."

NEW YORK PUBLIC LIBRARY-Central Research Building, Fifth Ave. and 42nd St. (869-8089). Tue. and Wed. 11 a.m.-6, Thu.-Sat. 10 a.m.-6, closed Sun. and Mon. Through 8/6: "German Literary Landmarks: From the Enlightenment to the Romantic "Through 6/25: "Richard Long: Books, Prints, Printed Matter." Through 5/7: "The Compleat Charles Addams." Through 6/18: "Tracking the West: A.J. Russell Photographs of the Union Pacific Railroad

NOGUCHI MUSEUM-32-37 Vernon Blvd., Long Island City, Oueens, N. Y. (718-204-7088), Wed., Sat., Sun. 11 a.m.-6. Suggested contribution \$4; \$2 students and seniors. A collection of over 250 works by the renowned sculptor (1904-1988) and a sculpture garden (on Sat. and Sun. a shuttle bus departs from the Asia Society at Park Ave. and 70th St. every hour on the half hour from 11:30 a.m. to 3:30 p.m., and returns on the hour until 5:(0) p.m. for a roundtrip fare of \$5).

OLD MERCHANT'S HOUSE-29 E. 4th Street (777-1089). Sun -Thur, 1-4 \$3 New York's only family home preserved intact from the 19th century. Home to Seabury Tredwell and family from 1835 to 1933, the house reflects the lifestyle of a typical New York City upper-middle-class family of the last century.

ABIGAIL ADAMS SMITH MUSEUM-421 E. 61st St. (838-6878). Mon.-Fri. 12 noon-3:30, Sun. 1-4:30, closed Sat. \$3; \$2 students and seniors. Furnished rooms from the Federal Period (1790-1830).

STUDIO MUSEUM IN HARLEM-144 W. 125th St. (864-MUSCUM IN MICRIM—144 W. 125th St. (894– 4500). Wed.—Fri. 10 a.m.—5, Sat.—Sun. 1–6. \$3; se-niors \$1.50, children \$1. Through 7/3: "The Studio Muscum Celebrates 25 Years: Selections from the Permanent Collection." Through 5/8: "Elizabeth Catlett: Works on Paper, 1944–1992."

WHITNEY MUSEUM-Madison Ave. at 75th St. (570-3676). Wed., Fri., Sat. 11 a.m.-6, Sun. 11-6, Thu. 1-8 (free 6-8), Tue. for scheduled education programs only, closed Mon. \$6; students and seniors \$5. der's Circus." . . . Through 10/9: "Joseph Stella." Through 6/19: "Isamu Noguchi: Early Abstraction." Through 9/4: "Ideas and Objects: Selected Drawings and Sculptures from the Permanent Collection." Through 6/26: "Richard Avedon: Evidence 1944-1994."Whitney Museum at Philip Morris, 42nd St. at Park Ave. (878-2550). Mon.-Fri. 11 a.m.-6. Thu. to 7:30, closed Sat. and Sun. (Sculpture Court is Tru. to 7:30, coses Sat. and Sun. (Sculpture Court is open Mon.—Sat. 7:30 a.m.—9:30 p.m.; Sun. and holidays 11 a.m.—7). Free. Through 7/1: "Leone & MacDonald: New Work." Through 7/1: "Sam Gilliam: Golden Element Inside Gold."

AUCTIONS

CHRISTIE'S-502 Park Avc. at 59th St. (546-1000). 4/27 at 10 a.m.: "Contemporary Japanese Art from the Estate of Blanchette H. Rockefeller." On view from 4/22, 4/27 at 11 a.m. and 2: "Japanese Works of Art." On view from 4/22, 4/28 at 10 a.m.: "Korean Works of Art." On view from 4/22. 5/3 at 7 p.m.: "Contemporary Art," On view from 4/30,

CHRISTIE'S EAST—219 E. 67th St. (606-0400). 5/3 at 10 a.m.: "Contemporary Art." On view from 4/30. DOYLE-175 E. 87th St. (427-2730). 4/27 at 1: "Couturi er, Antique Clothing & Accessories." On view from

4/23. PHILLIPS-406 E. 79th St. (570-4830). 5/3 at 2: "Antique and Modern Jewelry and Watches." On view

SOTHEBY'S-York Ave., at 72nd St. (606-7000), 5/3 at 10:15 a.m. and 2: "Manuscript Americana." On view from 4/30

SWANN-104 E. 25th St. (254-4710). Next auction on 5/12.

COMPILED BY GILLIAN DUFFY

AF

KEY TO ABBREVIATIONS		
AE	American Express	
СВ	Carte Blanche	
DC	Diners Club	
MC	MasterCard	
v	Visa	

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/IAZZ

BIRDLAND-2745 Broadway, at 105th St. (749-2228). Regional American restaurant with jazz. 4/27: Frank Basile Quartet. 4/28: Jorge Anders Quartet. 4/29, 30: Bluiett 4. Sets at 9, 10:30, and midnight.

AE, CB, DC, MC, V. THE BITTER END—149 Bleecker St. (673–7030). 4/27: Jesse Wolf, Karen Savoca, Mama Said, Stevie Cochran, Coda. No credit cards.

BLUE NOTE-131 W. 3rd St. (475-8592). Through 5/1: Johnny Griffin Quartet and Terence Blanchard Group, 5/3-8: Chuck Mangione, Tue,-Sat. following the last set until 4 a.m.: Late night ambience with the AE, MC, V. Brian Lynch Quartet.

THE BOTTOM LINE-15 W. 4th St. (228-7880). 4/29: The Persuasions, 4/30: Buster Poindexter and His Banshees of Blue No credit cards

BRADLEY'S-70 University Pl., at 11th St. (228-6440). Through 4/30: Gary Bartz Trio. Sets at 10, midnight, AE, CB, DC, MC, V. and 2 a.m.

THE CAJUN-129 Eighth Ave., at 16th St. (691-6174). New Orleans-tyle restaurant featuring discilant jazz. Every Wed.: The Original Traditional Jazz Band. Thu.: Metropolitan Stompers. Fri.: Canal Street Disciland Jazz and Blues Band. Sat.: The New Atlantic Jazz Band. Sun.: The Four Notes with Styles. Mon.: Don Reich Swing Quintet. Tue.: Stanley's Wash-board Kings. Music Mon. 7:30-10:30, Tue.-Thu. from 8–11, Fri.–Sat. 8:30–midnight, Sun. 7–10.

AE. CB. DC. MC. V.

CBGB-315 Bowery (982-4052). Rock club. 4/27: Blackboard, Cross Eyed Marguerite, Tom & Frayed, Speed McQueen, Jerkwater. 4/29: Marmalade, Soul Coughing. 313 Gallery: (677-0455). 4/27: Mark Christensen, Josh Margolis, Generica, The Wicomicos, D'Vash. 4/28: The Murmurs, Leslie Nuchow, Lisa Cornelio, Primate, Maestro Sub Gum & The Whole, Women in Love. 4/29: Joy Askew & Carol Steele, Garage Ensemble. No credit cards.

DOWNTIME-251 W. 30th St. (695-2747). Music bar. 4/27: Bodega Dragons, The Bluesberry Jam. 4/28: Si-ren Song, The Big, Jimmy Vivino and Friends. 4/29: Michael Maxwell, Victoria Street, The Thin Kings, Fast of Reason. 4/30: Another World, Johnny Skillsaw, Gravity Head, Scape Goat, Crayon, Gravity AE, MC, V. Shock. 5/3: Ray Balconis, Cry.

FAT TUESDAY'S-190 Third Ave. (533-7902). Through 5/1: Scott Hamilton Quintet. Shows Sun.-Thu. at 8 and 10, Fri.-Sat. at 8, 10, and midnight. AE, CB, DC, MC, V.

THE FIVE SPOT-4 W. 31st St. (631-0100). Restaurant with jazz. 4/27: Christian Josi. 4/29, 30: Rolando Bri-ceno. Sets Mon.-Thu. at 8 and 9:30, Fri.-Sat. at 8:30, 10. and 11:30. MC, V.

HUDSON BAR AND BOOKS-636 Hudson St. (229-2642). 4/29: Ken Hatfield Trio. 4/30: Andy Friedberg Trio. AE, MC, V.

IRIDIUM-44 W. 63rd St. (582-2121). The Iridium Room: Dramatic new room across from Lincoln Center, with a cartoonlike spirit inspired by the sound of music. Through 4/30: Joshua Breakstone Group with Bill Mays. 5/3, 4: Jon Gordon Group. 5/5-7: Howard Prince and the New Music Coalition. Sets at 10 and 11:30. AE, CB, DC, MC, V.

KNICKERBOCKER BAR & GRILL-33 University Pl. (228-8490). Atmospheric room with jazz every Wed.- Sun. from 9:45. 4/27-30: Pianist Guilherme

Vergeuiro and bassist Walter Booker. AE, MC, V. KNITTING FACTORY-47 E. Houston St. (219-3055). 4/27: Quiver, Soraya. 4/28: Tony Conrad With Faust, Gate, Loren Mazzacane, Haino Keiji. 4/29: Michael Hill's Blues Mob, Kelvynator. AE, MC, V.

LA CAVE ON FIRST-1125 First Ave., at 62nd St. (759-4011). Jazz club with a French-Soul food restaurant. 4/27: Pianist Ken Ichi Shimazu with jazz singer Yoko Kanasashi, tap dancer Jimmy Slyde and Bros Townsend Trio. 4/28: Singer Charles Thomas and trio. 4/29: Jazz singer Hiroko Kanna, Allysa Torey, and the Bourbon Boys. 4/30: Jazz singer Sarah Partridge and trio

MANNY'S CAR WASH-1558 Third Ave., bet. 87th-88th Sts. (369-2583). Chicago-style blues bar. 4/27: Jimmy Thackery and The Drivers. 4/28: Ronnie Earl.
4/29, 30: Johnny Allen. 5/1: Blues Jam with the Popa
Chubby Band. 5/2: Ladies' Night with GTO and The
Soul Squad. 5/3: Louisiana Night with Groovalaya. Shows nightly from 9, except Sun. at 8:30.

METROPOLIS CAFE-31 Union Square East (675-2300). Downstairs: 4/28 at 6:30: Pianist Jon Regen and bassist Neal Miner. 4/29, 30: Noel Pointer Sextext. Sets at 8 and 10:30. AE, MC, V.

MICHAEL'S PUB-211 E. 55th St. (758-2272). Ielly Roll Morton: 'Hoo-Dude' created and performed by Ver-nal Bagneris. Woody Allen and the New Orleans Funeral and Ragtime Orchestra hold forth most Mon-AE, DC, MC, V. days at 8:45.

RED BLAZER TOO-349 W. 46th St. (262-3112). Wed.: Todd Robbins Trio at 5:30; Kit McClure Big Band at 9. Thu.: Phocbe LeGere at 6: Stan Rubin's Big Band at 8:30. Fri.: Sam Ulano Swingers. Sat.: Bob Cantwell and his Stompers. Sun. and Mon.: Howic Wyeth Ragtime. Tue.: The Smith Street Society Jazz Band. AE, CB, DC, MC, V.

THE ROCK 'N ROLL CAFE-149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 4/27: Quick Draw. 4/28: I Mugged Arsenio. 4/29: Twist of Lemon. 4/30: Grand Scam. 5/1: Peaces, Bernie's Other Brother, Psychometry, Marizane. 5/2: Steel Breeze, Voodoo Child, 5/3: The River Boys.

SAZERAC NOUSE-533 Hudson St., at Charles St. (989-0313). New Orleans-style restaurant featuring jazz performed by students from The New School jazz department every Fri.-Sat. at 9:30, 11, and 12:30 AE, CB, DC, MC, V.

SIGN OF THE DOVE-1110 Third Ave., at 65th St. (861-8080). Every Tue. from 9-1 a.m.: Gwen Cleveland. Wed. from 9-1 a.m.: Lenore Helm and her Trio. Thu. from 9-1 a.m.: Kenny Brawneer Brothers. Fri. from 9-1 a.m.: Sandi Blair. Sat. guest bands from 10-2 a.m. Sun. from 7-11: Steve Weinles. Mon. from 8-AE, CB, DC, MC, V. midnight: Debbie Davis.

\$.0.8.'\$—204 Varick St. (243-4940). A club-restau-rant-bar featuring live music of Brazil, Africa, and the Caribbean. 4/27: Bheki Mseleku. 4/28: Rebirth Brass Band, Bo Dillis & The Wild Magnolias. 4/29: Marcus Miller, Malavoi. 4/30: Malavoi. AF CR DC MC V

TNE SOUIRE-216 Seventh Ave., bet, 22nd-23rd Sts. (727-8387). American-Cajun restaurant with jazz every Thu.-Sat. and Mon. 4/27: Cultural Domain, Greg Sax. 4/28: Hugh Grassi. 4/29: Melissa Hamilton. 5/1: Jamie Baum Trio. 5/2: Michael Bocian. 5/3: David O'Rourke, Oliver Van Hosson,

SWEET BASIL-88 Seventh Ave. So. (242-1785) Through 5/1: Vincent Herring Quintet with Scott Wendholt, Cyrus Chestnut, Ira Coleman, and Carl Allen. 5/3–8: Arthur Taylor's Waikrs with Abraham Burton, Marc Cary, and Billy Johnson. Sets Mon.– Thu. and Sun. from 9 and 11, Fri.–Sat. from 9, 11, and 12:30 a.m. AE, MC, V.

TATOU—151 E. 50th St. (753-1144). 4/27: Penelope To-bin. 4/28: Doug Draher and Bobby Forester. 4/29, 30: Nat Jones Trio. Dancing nightly from 11.

AE, CB, DC, MC, V. TAYERN ON THE GREEN-Central Park at W. 67th St. (873-3200). Chestnut Room: American restaurant with jazz every Sun., Tue.-Thu. at 8:30 and 10:30, Fri.—Sat. 9 and 11. Through 5/1: Diva, a 16-piece fe-male jazz orchestra. 5/3–8: Jazz pianist Dave McKen-na. AE, CB, DC, MC, V.

TIME CAFE-380 Lafayette St., at Great Jones St. (533-7000). Fez: 4/27: Generic Blondes, High Plains, Drifter with G.E. Smith. 4/28: Mingus Big Band. 4/29: Sapphire & Green Card Poets, Everton Sylves-ter, Samantha, Coerbell & David Allen, Daniel Har-nett Trio with John Moran and David Deblinger, Drink Me. AE, MC, V.

TRAMPS-51 W. 21st St. (727-7788). 4/27: Doyle Bramhall, Chris Duarte. 4/28: Junior Brown, Bill Kirchen, Ruth Gerson. 4/29: Lucky Peterson. 4/30: The Skatalites, The Burning Brass. 5/2: Psychedelix, Freedom-land. Cafe—45 W. 21st St.: 4/29: Lynn August. 4/30. Luther "Guitar" Jr. Johnson. AE, MC, V.

VILLAGE CORNER-142 Bleecker St. (473-9762). Bistro atmosphere with solo jazz pianists nightly. Through 4/30: Carol Britto. 5/3-7: Peggy Stern. Music Mon.-Sat. from 9. AE, MC. V.

VILLAGE VANGUARD-178 Seventh Ave. So. (255-4037). Through 5/1: George Coleman Quintet with Harold Mabern, Jamil Nasser, and Carl Allen.

VISIONES-125 MacDougal St. (673-5576). 4/27, 28: Dave Liebman Quintet with Phil Markowitz, Tony Marino, Vic Juris, Jamey Haddad. 4/29, 30: Joey Cal-derazzo Quartet. Sets at 9 and 11, with late shows Fri. and Sat. at 1 a.m. Every Tue.-Thu. at 1 a.m.: The Scott Napoli Trio. AE. MC.

WEST END GATE-2911 Broadway, bet. 113th-114th Sts. (666-8687). 4/27: Jerry Rasmussen. 4/28: Lisa Brigantino. 4/29: Jane Hubbard, Electric Company, Bobby Citron. 4/30: Stats, Rough Draft, Special Re quest. 5/1: Pierre Christophe Quartet. 5/3: Sergio Bustamante Quintet. AE, MC, V.

WETLANDS—161 Hudson St. (%6-5244). Environmentally-oriented music club. 4/27: Lotion, The Dambuilders, Vanilla Trainwreck. 4/28: N.Y. Citizens, The Slackers, The Get Smart Df's on the 1 & 2. 4/29: Bogmen, Thrillcat, Whirling Dervishes. 4/30: Max Creek, Blue Bones, Junkhouse, 5/1: The Meatmen, Lunachicks, The Queers, New Republic

ZANZIBAR-73 Eighth Ave., bet. 13th-14th Sts. (924-9755). Jazz club/restaurant with a 1940's tropical at-mosphere featuring jazz to funk to fusion to R & B. 4/27: Ronny Burrage. 4/29, 30: The Fall Angel Band. AE, MC, V.

AE, MC, V

ZINNO-126 W. 13th St. (924-5182). Italian restaurant with music Mon.-Sat. from 8. Through 4/30: Pianist Joanne Brackeen and bass player Cecil McBee. AE, MC, V

COMEDY/MAGIC

BOSTON COMEDY CLUB-82 W. 3rd St., bet. Thon son and Sullivan Sts. (477-1000). Boston's best comedians perform nightly. 4/29, 30: Jeff Lifschultz, Dave Chappelle, Tony Woods. Shows Sun.—Thu. at 9:30. Fri. at 9:30 and 11:30. Sat. at 10 and midnight. AE MC V

CAROLINE'S COMEDY CLUB-1626 Broadway, bet. 49th-50th Sts. (757-4100). Broadway location with an exciting new room featuring headline comedy seven nights a week. Through 4/28: Susie Essman, 4/29-5/1: limmy Walker, 5/2: New Talent Showcase, Thu and Sun. at 8, Fri.-Sat. at 8 and 10:30: John Mul-roonev. AE, CB, DC, MC, V.

COMEDY CELLAR-117 MacDougal St. (254-3630). Through 5/1: Caroline Rhea, Allan Havey, John Henson, Dave Attell. Shows Sun.-Thu. at 9, Fri. at 9 and 11, Sat. at 8:30, 10:15, and midnight. ΛF

COMIC STRIP-1568 Second Ave., bet. 81st-82nd St.(861-9386). Showcase for stand-up comics. Mon.-Thu, the fun starts at 9, Fri. at 8:30 and 10:45, Sat. at 8, 10:30 and 12:30, Sun. at 8:30. AE. MC. V.

DANGERFIELD'S-1118 First Ave. (593-1650). Through 5/1: Joey Kola, Mike Robles, Al Romero, Ron Discenza, Scott Bruce, Danny Curtis. 5/2-8: Otto and George, Scott Bruce, Ron Discenza, Ben Creed, Mike Robles, Danny Curtis, Sun.-Thu, at 8:45. Fri. at 9 and 11:15, Sat. at 8, 10:30, and 12:30 a.m

AE, CB, DC, MC, V. IMPROVISATION-433 W. 34th St. (279-3446). A new location for this cornedy club. Comics and singers ev-ery Wed.—Thu, at 9, Fri.—Sun, at 9 and 11:30, with regulars Mark Cohen, Brett Butler, Angela Scott and Ted Blumberg.

STAND-UP NEW YORK-236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 5/1: Caroline Rhea, Darrell Hammond, Jeff Stilson, Spanky. Sun.-Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10:15, and 12:30 a.m. AF MC. V

DANCING

ADELAIDES SONO SUPPER CLUB-492 Broome St. DELAIDES SONO SUPPER CLUB—492 Broome St. (966-3371). Intimate supper club atmosphere. 4/30: Allysa Torey and the Bourbon Boys Swing Thing. AE.

BARBETTA-321 W. 46th St. (246-9171). Dining and dancing in this elegant landmark Italian restaurant to Hungarian and Russian gypsy music plus Viennese waltzes played by violinist Vladimir Budaniteky with Arkidy Figlin on piano, every Fri.-Sat. from 8:30-AE, CB, DC, MC, V.

THE CHINA CLUB-2130 Broadway, bet. 74th-75th Sts. (877-1166). Dance-rock club with DI's and live music. 4/27: Rising Sun, Patti Darcy, Pro-Jam with Hey Baby. 4/28: Primitive Kool, Black Smith, No Happy Faces. 4/29: Off the Wall St. Jam. 4/30: She Cried, Mon., Wed.-Sat. from 10, Tuc. from 9. AE.

COUNTRY CLUB-210 E. 86th St. (879-8400). Elegant, romantic 1940's-style supper club featuring dancing to Tony Sotos and the Country Club Swing Orchestra, Fri.-Sat. from 7:30. AE, DC, MC, V. LE BAR BAY-311 W. 57th St. (307-7228). Upstairs:

Dancing and dining to live music. 4/29: The Hudson River Rats with drummer Bernard "Pretty" Purdi 4/30: Hit Squad. Shows Wed.-Thu. at 10. Fri. at 10:30, Sat. at 11. Downstairs: Spacious club with funky decor. Dance music Mon.-Sat. until 4 a.m. AE, CB, DC, MC, V.

ROSELAND-239 W. 52nd St. (247-0200). The worldfamous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu. and Sun. from 2:30-11. AF V 5/6: Candlebox

THE SUPPER CLUB-240 W. 47th St. (921-1940). Romantic, elegant 1940's-style club with dining and dancing every Tuc.-Sat. from 7:30-11. Wed.: "Ha-vana Nights." Latin artists. dance exhibitions. Latin cuisine. Thu. at 8:30: Steven Minichiello's House of La Cage. Sat.: The Barry Levitt Orchestra from 7:30-11; disco after 11. 4/27 at 10: Thunderclub with the Lightening Strikes Band. AE, CB, DC, MC, V.

CABARET

ASTI-13 E. 12th St. (741-9105). Landmark Greenwich Village Italian restaurant with singing waiters and opera stars performing arias, Broadway show tunes, and pop music standards, every Tuc.-Sun. from 6:30. AE, CB, DC, MC, V. TNE BALLROOM-253 W. 28th St. (244-3005). Every Fin-Sat. at 6:30: Singer-painst-composer Blossom Dearie and Wed.-Thu. at 6:30: Pianist-composer-singer John Wallowitch. Mon. at 8:30: Jazz singer Judy Barnett with Monday Night Jazz. Through 4/30: Masha Itkina, Tue.-Sat. at 9:5/3-8: Anita Gravine, Tue,-Sun. at 9; Sun. at 3. AE, MC, V

BLUE ANGEL-323 W. 44th St. (262-3333). Theatre supper club featuring La Cage, a colorful revue starring Tommy Femia plus a cast of 20 dancers, singers, and celebrity impersonators. Shows Wed.-Thu. at 8, Fri.- Sat. at 8 and 11, Sun. at 2:30 at 7

AE, CB, DC, MC, V. CLEOPATRA-327 W. 44th St. (262-1111), An Egyptian style nightclub in the heart of the theatre district fea-turing The Pharaoh's Phollies, a Middle-Eastern revue with belly dancers, musicians, and singers. Shows Tuc.-Sun. at 9, followed by continuous entertainment until 2 a.m., Fri.-Sat. till 4 a.m.

AF CB DC MC V DANNY'S-346 W. 46th St. (265-8133). Skylight Room: 4/27: Mary Louise. 4/28: Linda Wisler. 4/29: Zandra Alexander. 4/30: Robert Marks's Students, Christopher Gines. Shows Mon.-Sat. at 9, Sun. at 5 and 8. Piano Bar: Every Mon.-Sat. from 6-8, Sun. 6:30-11: Gregory Allen. Thu.-Sat. from 8:30-12:30 a m : Charles DeForest AE, DC, MC, V.

DON'T TELL MAMA-343 W. 46th St. (757-0788). 4/27: Dante Giovanniello, The Quality of Mercer, Mtchael McAvov. The New School performance class. 4/28: Wigs, Hillary Steinberg with Paul Wiley, Endangered Improv, Beau Mansfield. 4/29: Jenny Burton and the choir, Gotham City Improv Just Born That Way, Melissa Levis, Good Time City. 4/30: Elizabeth Hodes The Songs of Marlene Dietrich, Club Spanky, Good Time City, Aaron Lee Battle Everything I Have is Yours, Steven Brinberg as Barbra Streisand, Christian Nova No credit cards.

DUPLEX—61 Christopher St. (255-5438). Cabaret pi-ano bar. 4/27, 28, 30: A Brief History of White Music in America. 4/29, 30: Dressing Room Divas. No credit cards

EIGHTY EIGHT'S-228 W. 10th St. (924-0088). 4/27: Jeff McCauley, Aaron Morishita. 4/28: Joanne O'Brien, Adele Zane, 4/29: Vicki Sue Robinson, Natalie Gamsu, Ricky Ritzel. 4/30: Mary Foster Conklin, Sharon Montgomery. 5/1: Barbara Bleier, Darius De Haas. 5/2: Richard Rodney Bennett, India Galyean. 5/3: Carol Deamis, Nancy Timpanaro and Patrick De Gennaro. Shows Sun.-Thu. at 8 and 10:30, Fri.-Sat. at 8:30 and 11. Sun. at 5:30. No credit cards

55 GROVE STREET-55 Grove St. (366-5438). 4/27: The Flight of the Goddamned Butterfly, Stars '94, 4/28: Ann Mulhall, Stars '94, 4/29: The Pollyannas, The Chuckler Comedy Contest. 4/30: Judith and Fred, Ginger Snap, Tonya (Harding): A Rock Opera No credit cards.

JUDYS-49 W. 44th St. (764-8930). Restaurant-cabaret. 5/2: Diahne Grosjean with pianist Bob Lindner. 5/3: Kevin McMullen Emptying My Pockets Again with pianist Joel Maisano. Piano Bar: Mon.—Tuc.: David Lahm Duo with guest singer Judy Kreston. Wed.-Sat.: Jerry Scott, Music from 10-2 a.m. AE, MC, V.

KAPTAIN BANANA-101 Greene St., bet. Prince and Spring Sts. (343-9000). French cabaret supper club featuring Mr. Jean Marie Riviere's outrageous revue Les Incroyables starring Messrs. Daniel Rohou, Gilles Jean and Michel Prosper, Shows Tue, -Sat. at 9:30.

THE RAINBOW ROOM-65th Floor, GE Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band with Michael Andrew alternating with Mauricio Smith and Friends, Tue.-Thu. 7:30-1 a.m., Fri.-Sat. to 2 a.m., Sun. 5midnight. Rainbow & Stars: Elegant cabaret room with a spectacular view. Through 5/28, Tue.—Sat. at 8:30 and 11: Mary Cleere Haran in An Affair to Remember, movie music from the fifties. AE.

RUSSIAN TEA ROOM-150 W. 57th St. (265-0947), Cab aret: 5/1: Nancy LaMott. 5/2: Stephen Flaherty and Lynn Ahrens, Billy Porter. AE, CB, DC, MC, V. STEVE McGRAW'S-158 W. 72nd St. (595-7400) Cabaret theatre supper club. Forever Plaid, Tue.-Fri. at 8, Sat. 7:30 and 10:30, Sun. 3 and 7:30. 4/29: Rebecca Kane. 5/2: Jody Carlson. Piano Bar: Every Wed.: John Meyer, Thu.: Larry Woodard, Fri.-Sun.: Chris Barrett. Tue.: Alix Korey. Music from 9-1 a.n AE, DC, MC, V.

HOTEL ROOMS

ALGONOUIN-59 W. 44th St. (840-6800). Oak Room: Through 4/30. Tue.-Thu, at 9. Fri.-Sat, at 9 and 11:30: Andrea Marcovicci's SpringSong. 5/3-6/11: Al-AE, CB, DC, MC, V. ways, Irving Berlin.

BEEKMAN TOWER-3 Mitchell Place, at 49th St. and First Ave. (355-730). Top of the Tower: Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Robert Mosci plays every Tue.-Thu, from 9-1 a.m., Fri.-Sat. from 9-2 a.m. Sun. Marc Spaeth and Trio. AE, CB, DC, MC, V.

CARLYLE—Madison Ave. and 76th St. (744-1600). Cafe Carlyle: 4/26-6/25, Tuc.-Sat. at 8:45 and 10:45: singer Bobby Short. Bemelmans Bar: Through 6/26. Tuc.-Sat. from 9:30-12:30 a.m.: Singer-pianist Barbara Carroll. Every Mon. from 9:30-12:30: Pia nist Kurt Whiting. AE, CB, DC, MC, V.

FOUR SEASONS-57 E. 57th St. (758-5700). Every Mon.-Sat. from 5:30-8: Jazz pianist Harold Danko. Mon.-Tuc. from 8-12:30 a.m.: Jazz pianist John Campbell, Wed.-Sat. from 8-1 a.m.: Composer-jazz pianist Donald W. Johnston. Sun. from 5:30-11: Pianist Ted Broncato. A.E. DC. MC. V.

HALCYON-151 W. 54th St., in the Rihga Royal Hotel (468-8888). Lounge: Singer-pianist Cathy Hern-don plays every Tuc.-Sat. from 8:30-12:30 a.m. AE, CB, DC, MC, V.

PIERRE-2 E. 61st St. (940-8185). Cafe Pierre: Pianistsinger Kathleen Landis returns for her seventh consecutive season, Tuc.-Sat. from 8-1 a.m.

AE, CB, DC, MC, V. REGENCY-540 Park Ave., at 61st St. (759-4100). Regency Lounge: Pianist Keith Ingham plays every Mon.-Sat. from 6-9 and 10-midnight.

AF, CB, DC, MC, V. SMERATON NEW YORK-811 Seventh Ave., at 53rd St. (841-6506) Lobby Court: Through Sept., Tuc.-Thu. 8-midnight, Fri.-Sat. 8-1 a.m.: Pianist-composer trying Fields plays everything from Chopin to the Beatles. AE, CB, DC, MC, V.

UN PLAZA-PARK NYATT-1 United Nations Plaza, at 44th St. (355-3400). Ambassador Lounge: Singerpianist Richard Atkins plays every Mon.-Fri. from 8midnight; Andy Wasserman plays Sat. from 8-mid-night and Sun. 11:30 a.m.-3:30.

AE, CB, DC, MC, V.

PIANO ROOMS

BRUNO-240 E. 58th St. (688-4190). Northern Italian art deco restaurant with singer-pianist Danny Nye every Tuc.-Fri. from 9-1 a.m., Sat. 9:30-2 a.m.

CAFE 44-315 W. 44th St. (581-3080). 1930's art deco style continental restaurant. Every Wed.-Fri. from 6-8: Harpist Saori with Kikuki on violin. Singer-pianist Priscilla Hood, Tuc., Sat.-Sun. from 6-10

AF MC V CAMPAGNOLA-1382 First Ave., at 74th St. (861-1102)

Country Italian restaurant with singer-pianist Bobby Cole performing in the bar every Wed.-Sat. from 9-1:30 a.m. AE, CB, DC, MC, V. 1:30 a.m. NEW DEAL-133 W. 13th St. (741-3663). A new location

for this American restaurant with jazz-pianist and songwriter Betsy Hirsch, every Sat. from 6. AE, DC, MC, TM, V.

NINO'S-1354 First Ave, bet. 72nd-73rd Sts. (988-(00)2). Italian restaurant with singer-pianist Wendy Domarecki every Tue, and Thu, from 8-midnight, Singers Michael Ester and Luis Venario with pianist Phillip Della Penna perform every Wed., Fri.-Sat. from 8-midnight. AE, CB, DC, MC, V.

STELLA DEL MARE-346 Lexington Ave. bet. 39th-40th Sts. (687-4425) Every Mon. and Fri., singer-pianist Andrew Charazzi, Tuc.: Singer-pianist Frederi-que and Wed.-Thu., singer-pianist Clint Hayes. Music from 6-11. AE, CB, DC, MC, V.

WEST BROADWAY-349 W. Broadway (226-5885). American restaurant with jazz every Wed.—Thu. from 9-midnight featuring the Dmitri Kolesnik Quartet. AE, CB, DC, MC, V.

COMPILED BY MATTHEW McCANN FENTON

WCBS WNBC WNYW WABC WWOR WPIX OD WNET @ WLIW

OWLIW OWNYC OWNJM OWNJM OWLIG CMB American Movie CHO Arts &

Entertainm Entertainme Television (BEO) Bravo GEED Cable News Network Cine

City University Television
CNBC
COD Comedy Central CEED Crosswalks Channel

1753 The Disney Channel CEED ESPN

CED The Family Channel

Cha Channel Collin Lifetime GEO Madison Sc Garden Network

Channel
GH9 Music Television
GHD The Nashville Network ŒŒ3 Nickelodeo Sci-Fi Channel

SIID Showtime Sportschannel Broadcasting System Television USA Network

WED., APR. 27

8:00 p.m. GD Live from Lincoln Center-Jessye Norman, The legendary opera and concert performer highlights this program dedicated to great women from the world of classical music. which also features Jane Glover conducting the Orchestra of St. Luke's Simulcast on WOXR-FM: also shown on Sunday at 1:00, (2 hrs.)

(2) Surviving the Hurricane. The director of the National Hurricane Center offers tips on how to withstand a violent

tropical storm. Next week, hints on how to cope with killer bees. (1 hr.)

9:00 Without Reservations (1946). An upbeat comedy/romance with Claudette Colbert as a Hollywood-bound author who decides that the Marine flier (John Wayne) she meets on the train is just the man to play her fictional hero. (2 hrs.)

ED The People's Palace: Secrets of the New York Public Library. A fascinating look behind the check-out counter and some self-important musings about the essential role that libraries play in a civilized, democratic society. And how people who keep books out past the due date represent the forces of darkness and philistinism.

(1 hr.) The Princess and the Pirate (1944). A goofy Bob Hope vehicle, also starring Virginia Mayo. Walter Brennan steals the show as the

/1 hr. 35 min.) 10:00 O Great

Performance Pavarotti and the Italian Tenor. This profile follows Luciano back to his hometown of Modena Italy, where he meets with his father, his early teachers, and other members of the community who encouraged him to pursue a career in music. Also shown on Monday at midnight. (1 hr.)

11:05 The Kid From Brooklyn (1946). Danny Kaye was a most worthy heir to the throne of Harold Lloyd, whose great comedy The Milky Way is remade here. Kaye plays a tame milkman who, quite by accident,

becomes a boxing champ. (1 hr. 55 min.) MIDMICHT Mandella. Looks at Nelson Mandella's odyssey from political prisoner to the threshold

of national office in South Africa; also, a profile of his estranged wife, Winnie

Mandella, who has become a taken up the fiery, populist rhetoric that her husband—who now views himself as a statesman-has abandoned, (1 hr.)

1:00 a.m. 6D The Demi-Paradise. Laurence Olivier plays a Russian engineer who comes to England looking for work and accidentally finding love. A satisfying romantic comedy, and a fine satire to boot Penelope Dudley Ward also stars. (1 hr. 30 min.)

THU., APR. 28

8:00 p.m. @ Superman (1978). Christopher Reeve as the Man of Steel in the first of four films that grew progressively, distressingly worse. But just about everything works here—earnestness high camp, and special effects, along with a memorable cast including Margot Kidder, Gene Hackman, Marlon Brando, and Ned Beatty. (2 hrs. 30 min.)

9:00

© Mystery!—Prime
Suspect Three: Part
One. (Reviewed in this issue.) Helen Mirren returns as Detective Chief Inspector Jane Tennison, who has been transferred from Southampton Row to Soho's Vice Squad. On her first day there, the jarring transition from posh to prurient is illustrated when the body of a young male prostitute is found at the scene of a fire. While the ensuing investigation draws Tennison into a world of pedophiles, pornography, and transvestites, she must still keep one eye on office politics and plan for the impending arrival of her first child. The first of four parts; also shown on Sunday at 10:00, (1 hr.)

1 International Dispatch—My Horneland, Your Homeland, Israeli novelist Amos Oz and exiled Palestinian Hisha Sharabi tour the occur territories in search of answers to questions about achieving a reconciliation between two historically diverse people, (1 hr.)

10:00

© Calculating Change.
Al Roker is the host is this

documentary look at the innovative methods by which parents, teachers, and community members are motivating school children to master fundamental math and science skills. Also featured; Roker and Vice President Gore discussing educational reform. Also shown on Sunday at 7:00. (1 br.)

@ Nova—Aircraft Carrier. Filmed onboard the U.S.S. Independence (and on location at the Navy's Top Gun flight school in California), this program takes an in-depth ok at the role of aircraft carriers in American military strategy. (1 hr.)

12:05 a.m. D Love for Rent (1979). Lurid television movie who two sisters who forsake the simple verities of hometown life for the allure of the big city, and wind up as hookers. Annette O'Toole and Rhonda Fleming star. (1 hr. 55 min.)

FRI., APR. 29

Mets Baseball. The Mets host the Los Angeles Dodgers at Shea. (3 hrs.) 0.00

 Superman III. The
 Man of Steel may be able to withstand all manner of physical adversity, but bad writing and lame direction prove to be his undoing in his paltry sequel. The plot involves a computer genius (Richard Pryor) who is tricked into aidi an evil tycoon (Robert Vaughn) in his attempt to take over the world. Or something like that. (2 hrs. 30 min.) 10:00

E On the Issues—Job Today, Gone Tomorrow. A pane discussion about how corporations are draining their labor pools of permanent staff and replacing them with temporary workers. Law professor Elizabeth Warren moderates, (1 hr.) CIED Turtle Diary (1985). Harold Pinter's script (from a novel by Russell Hoban) enters into a teasing relationship with boredom—it's rakishly dull. Pinter sets up conventional expectations of excitement or romance and then, refusing to deliver the payoff undermines the conventions-or gently turns them in anoth

direction. Glenda Jackson, at her most leathery and dry, is a writer of animal stories who has run out of ideas, and Ben Kingsley is a bookstore clerk who has retired from the mainstream of life Together, they decide to kidnap some giant sea turtles in a London aquarium and release the ack into the sea. The kidnappers, whose lives

have been threatening to slip into suicidal gloom, wind up liberating themselves—slightly. Very slightly. The movie is so systematically underplayed that it's barely alive on the screen Directed, in varying shades of gray, by John Irvin. (2 hrs.) MIDWICHT

CES Tell Me That You Love Me, Junie Moon (1970). This moving tale of three outcasts who decide to share a house mixes equal parts comedy and compassion. Liza Minnelli, Ken Howard, and Robert Moore star Directed by Otto Preminger; one of his best. (2 hrs.)

12:30 a.m. (1937), Edward G. Robinson shines as a hyperkinetic American promoter who sells the stodgy English on the miraculous properties of a previously unknown mineral. (1 hr. 30 min.)

2:00 Storm in a Teacup (1937). This witty comedy of manners is built around the complications that ensue when an eccentric old woman refuses to pay for a license for her dog. Vivien Leigh and Rex Harrison take it from there. Good stuff. (1 hr. 30 min.) 3:00
Ca Little Shop of
Horrors (1960). Jonathon
Haze and Jackie Joseph
star in this macabre

comedy about a lonely

young nerd who breeds a mutant, man-cating plant Director Roger Corman shot this film in two days, and it's probably the best work he's ever done. Look for lack Nicholson in a hilarious cameo as a masochist who visits the dentist for crotic thrills. (1 hr. 30 min.)

3:30 Rain (1932). Joan Crawford as a South Seas slattern: Walter Huston as the missionary who teaches her the missionary position. (1 hr. 30 min.)

SAT., APR. 30 4:30 p.m.

EMD Peggy Sue Got Married (1986). The heat comes back into Francis Coppola's work in this surprisingly powerful comedy-fantasy. The superb Kathleen Turner plays Peggy Sue, a 43-year-old woman who faints at the 25-year reunion of her high-school class and time-travels back to 1960. At first, she keep forgetting she's supposed to be eighteen, and there are good but easy jokes about an adult woman in a girl's body. But Coppola also captures the astonished way she would see her pre-lib parents (Barbara Harris and Don Murray) and the culture as a whole. At eighteen, the man she married, Charlie (Nicolas Cage), is a young narcissist tearing around it a blue Impala, and even though she knows exactly how badly Charlie will turn out, she falls in love with him all over again. The movie takes a romantic and moral view of destiny, and in its gimmicky way, it gets at some of the more vexing

relations. (1 hr. 45 min.) 5:00 Superman IV: The Quest for Peace (1987). The Man of Steel, trying to rid the world of atomi weapons, must face Nuclear Man, a creation of the evil Lex Luthor. Christopher Reeve, Gene Hackman, Margot Kidder, Jackie Cooper, and Marc McClure, reprising their original roles, all do their best.

Mariel Hemingway also

stars. (2 hrs.)

problems of human

106 NEW YORK/MAY 2, 1994

6:00 GB Nova—Fastest Planes in the Sky. Since human aviation began in 1908. when 47 miles per hour when consider flying. airspeed has increased a bit; the fastest human flying machines now clin along at times the speed of sound. A look at the

technology, past, presand future (1 hr.) 7:00 66 Nature of Sex: A Miracle in the Making. A clinical look at the ingenious feats of engineering that various species devise in order to ate, and then guard their

offspring until they can fend for themselves. The fifth of six parts, (1 hr.) B Rough Guide Greece. Ambling around the Aegean. (1 hr.)

9:00 Doris Day: A Sentimental Journey An intimate portrait of the only woman who has ever come close to replacing ludy Garland in the hearts of millions of bachclors. (1 hr.)

10-00 E Housekeeping (1987). The first American film by (Local Hero) tells the story of two young girls who get an unexpected education when their freespirited aunt (Christine Lahti) comes to live with them Worth a look (2 hrs)

11:30 F/X (1986). A consistently entertaining thriller about a movi special-effects man (Bryan own) who is hired by the Justice Department to stage the assassination of a Mafia hoss who has decided to sing. The hero, of course, is doublecrossed, and must clear his name by using his strange talents. (2 hrs.)

(D) Rocky IV (1985). Sylvester Stallone, tryi to top himself, is instead transformed into a manically obvious no demagogue. In need of a new superman for Rocky to fight, so the noble palooka can once again enter the ring as an underdog, this sequel gives us Drago (Dolph Lundgren), a 261-pound Soviet giant who has ferocious blue eyes, a chin like a curbstone, and hair that stands straight up. Drago is the product of Soviet genetic

engineering—an inhuman killing machine. In order to lick him, Rocky trains in the Soviet Union and embraces the tundra: He tramps through snow,

hitches himself to ox carts. lifts immense piles of stones. He's more purely Russian, the movie implies, than the Soviet athlete. As always, the way Stallone shoots boxing is a fake: He cuts so often, you can't really see what either fighter is doing But Stallone is getting better at frantic crowd scenes—the one set in Las Vegas is actually witty. Watch it if you're up dated. Cold War cartoon. (2 hrs.)

MIDNIGHT Landlandy (1962), A slightly eccentric comedymystery in which tenant lack Lemmon is determined to find out whether the mysterious

proprietress of a rooming house did away with her husband. Kim Novak also stars. (2 hrs. 5 min.) 2:00 a.m.
Description of the Caribbean Sea.

Spectacular undersea cinematography highlights this look at the aquatic environment of the Caribbean Basin. (1 br)

GB A Star Is Born (1937). This classic tale of doomed love in Hollywood is worth watching over and over again. Frederic March stars as the selfdestructive actor his best years past lanet Gayor plays the young actress, with the best yet ahead of her, whom he marries.

4:00 (B) Masterpiece Theatre— Middlemarch, Part Three. The destitute Vinci family spend their days speculating about to will leave his fortune: Dorothea is determined to protect her husband from a second heart attack by keeping the handsome young Will Ladislaw away from Middlemarch. Russell Baker is the host

SUN., MAY I

(1 hr.)

NOON

CE) The Living Cathedral: St. John the Divine. A documentary portrait of the largest Gothic cathedral in the world, and the active, embracing, all-inclusive religious community that it houses. (30 min.)

12:30 p.m.

B Backstage/Lincoln Center. Conductor Leonard Slatkin looks at the similarities between coaching a team of athletes and conducting an orchestra; Kurt Masur

ses on the conductor's role in interpreting great music; Dr. Oliver Sacks (author of Awakenings) reflects on the semiotics of a conductor's signals to the orchestra; Jessye Norman ponders why so many great operas include the death of one or more female characters. (30 min.)

D Jumpin' Jack Flack (1986) Not even the valiant Whoopi Goldberg can rise above the script in this lame comedy about a young woman with a dull computer-programming job who accidentally becomes involved in espionage. (2 hrs.)

Mets Baseball, A rematch between the Mets and the Dodgers at Shca. (3 hrs.)

60 Nature—The Nature of Sex: The Sex Contract. A sidelong glance at the antics (e.g., charming, bullying, fighting, preening, etc.) that males of various species resort to in the quest for a mate. The third of six parts. (1 hr.)

(B) The Nature of Sex: The Young Ones. The final episode of the series examines life after sex. with musings on how the mothers of many species sacrifice themselves for their young, and how some animals mourn the death of newborn offspring. The last of six parts. (1 hr.)

CIR One-Trick Pony (1980). Paul Simon plays an aging pop star in decline. Simon also wrote the screenplay, which is career, his own integrity The dialogue is tart, and Robert M. Young's direction is sweet and easy. With Blair Brown and Rip Tom. (2 hrs.)

9:00 CD Cape Fear (1991) Martin Scorsese's jangled version of the classic 1962 thriller is too jumpy to be much fun. Nick Nolte plays the head of a family in a small southern town under siege from a psychotic ex-con (Robert De Niro). Scorsese has added psychological resonance to pulp material, and rather than deepening it he's just made it unpleasant. The stars of the 1962 original, Gregory Peck and Robert Mitchum, appear in bit roles. (2 hrs. 40 min.)

(B) Masterpiece Middlemarch, Part Four. Casaubon's death leaves Dorothea a widowed; Will Ladislow is out of a job, yet his love for Dorothea keeps him in Middlemarch: Bulgrode is visited by an old employee who knows a dark secret about his past. Russell Baker is the host (1 hr.)

10:00 La Dolce Vita (1960) Fellini's trendserring portrait of a reporter (Marcello Mastroianni) who is filled with self-loathing over of his feckless style of life among Rome's fatuous but nonetheless can't break free of it. (2 hrs.)

(B) Carnegie Hall: Live at 100! This gala celebration commemorates the opening of Camegie Hall on May 5, 1891. Scheduled performers include Placido Domingo the Empire Brass Quartet, Marylin Home Yo-vo Ma. Midori, lessve Norman, Leontyne Price. Samuel Ramey, Mstislav Rostropovich, Isaac Stern, Pincha as Zuckerman, Rudolf Serkin and the New York Philharmonic with Zubin Mehta and lames Levine conducting (4 hrs)

Mile The Greatest Show on Earth (1952). Cecil B. DeMille's great big woolly mammoth of a circus picture—over the top in melodrama. romance, and excitement. With Charlton Heston, Betty Hutton, and, most impressively, Jimmy Stewart as a clown with a past. (2 hrs.) MIDNIGHT

(D) Healing and the Mind with Bill Moyers—The Mind Body Connection. Looks at the ways in which thoughts. emotions, and personality types can affect physical ealth. The second of five parts. (1 hr. 15 min.)

1:35 a.m.
The Gang's All Here (1943). Carmen Miranda and her hananas-otherwise minor Busby Berkeley. Maybe it's that Fox's garish color process ruins the Berkeley touch; maybe it's that Alice Faye was too good an artist to work in this sappy milicuanyhow, it's a disappointment for all its 3:10

CEE The Buddy Holly Story (1978), Director Steve Rash's sincere bio pic traces the career of the awkward but self-assur West Texas boy with the goofy smile and the Clark Kent glasses who became one of the most creative of the early rock singercomposers and then died in a plane crash (in 1959) at the age of 22. The movie elorifies Holly a bit too much but no matter Gary Busey is brilliant in the title role. (1 br. 55 min)

MON., MAY 2

8:00 p.m. 401'll Fly Away. Forrest importunes Christina to defend Paul against charges of rape; Christina attracts the attentions of an cager young lawyer; Lilly's crusade for integration begins to take a toll on her family. (1 hr.)

(1969). An absurdist satire of the cruelty and psychological oppression in a traditional British boys' school, and at times a lyrical ode to the revolutionary spirit, very much of its time. With Malcolm McDowell and David Wood, Lindsay Anderson directed, (2 hrs.)

B American Playhouse-Brother's Keeper. A true story about four elderly, rather eccentric brothers who operated a dairy farm together. When one dies and another is accused of murder, the town in which they live rallies behind them. (2 hrs.)

Solti Conducts Tchaikovsky. Sir Georg Solti leads the Bayerischer Rundfunk Symphony Orchestra in renditio Tchaikovsky's Fourth and Sixth symphonics. (2 hrs.)

11:00 CMB Riding High (1950). Bing Crosby stars as the owner of a reluctant racehorse in this pleasant musical remake of 1934's Broadway Bill. Look for Oliver Hardy in a cameo appearance. Frank Capra directed. (2 hrs.)

133W The 400 Blows (1959). François Truffaut's ercatest, an exhilarating study (largely autobiographical) of a young boy, Antoine Doinel, who mutinies against petty-bourgeois mean-spiritedness at home and in school. With lean-Pierre Léaud, in a performance he has never equaled. In French, with

English subtitles. (2 hrs.) TUE., MAY 3

7:30 p.m. Mets B Mets host the San Francisco Giants at Shea. (3 hrs)

(1990). This less-thanstellar remake of the riveting 1955 film of the same title (which starred Humphrey Boagart) tells the story of a sadistic seductress (Lindsay Crouse) and her accomplice (Mickey Pourke) who hold terrified family hostage Miss it (2 hrs)

@ Nova—Can China Kick the Habit? A grir look at the most populous country in the world where cigarette smoking is more prevalent than anywhere else. Western advertising and trading practices have only exacerbated this problem. and China's health-care system is beginning to totter under the overwhelming load of lung cancer cases. (1 hr.)

CHAP Cyrano de Bergerae (1950). An early triumph for the late lose Ferrer, starring as the comic, tragic, long-nosed love hero of Edmond Rostand's hearty play (2 hrs.)

GID Jagged Edge (1985), A gut-twisting piece of low entertainment. Glen Close is a lawyer defending a newspaper publisher (Jeff Bridges) accused of murdering his wealthy wife. Bridges is strenuously charmingwhether innocent or guilty, he's no one to mess with, Richard Marquand directed, (2 hrs.)

G Frontline—The Struggle for Russia. Social and economic chae aided in the rise of Boris Yeltsin and ultimately lcd to his undoing. A postmortem on the two years of "shock therapy" that the Russian leader applied to his nation's economy and a look at the political comers who are jockeying for his position. (2 hrs.)

The Nature of Sex: Sex and the Human Animal. Investigates how human sexuality and gender roles evolved; also a look at how the sex lives of humans compare with those of other species. Tune in and see what you're missing. The fourth of six parts. (1 hr.)

10:00 (20 I'll Fly Away. Forrest realizes that his liaison with Christina must end when Gwen is released from the nuthouse. (1 hr.)

10:30 The Wages of Fea (1953). Henri-Georges Clouzot's suspense thriller about four social outcasts hired to transport unstable nitroglycerin to an oil fire at a drilling site in Central America. (1 hr. 30 min.)

RADIO

COMPILED BY ANYA SACHAROW

WBAI — 99.5 FM WFUV — 90.7 FM WKCR — 89.9 FM WNYC — 820 AM WNYC — 93.9 FM WQXR — 96.3 FM

Wed., April 27

9:00 a.m./WQXR— Ravel: Piano Cto. in G. 1:00/WQXR— Telemann: Cto. for Two Flutes, Lute, Strings, and Continuo in D; Gershwin: An American in Paris.

2:00/WBAI—
"Understanding Islam in America." Discussion of Islamic businesses and organizations.
WQXR—Mozart: Divertimento No. 16 in E-Flat. 3:00/WQXR—Mozart: Piano Cto. No. 14 in E-Flat; Chabrier: España.

4-90/
WQXR—Bach: Violin
Cto. No. 2 in E: Dvorák:
Slavonic Dances:
5-90/WQXR—Elgar:
Wand of Youth, Suite
No. 2.
7-90/WBAL—"Behind the
News: South Africa." The
South Africa "The
South Africa "The
Trumpec Cto. No. 1
in E-Flat; Brahms: Sym.
No. 3 in F.

No. 3 in F.
800/WNYC—Mozart:
Violin Sonata in A;
Copland: The Tender
Land, Suite, Berlioz:
Grande Symphonic Funibre
et Triomphale; Gould:
Formations for Band.
WQXR—Jessye Norman
and the Orchestra of St.
Luke's perform live from
Lincoln Center.

9:00/
WNYC-AM—"New
York and Company."
Humphrey Burton
discusses his book Leonard
Bernstein; Vermon's
former governor,
Madeleine Kumin, talks
about her book Living a

Political Life.
Thu., April 28

9:00 a.m./WQXR— Beethoven: Sym. No. 8 in F. NOON/WQXR— Dvorák: Bagatelles. 1:00/WBAI—Ecology and health issues with Shelton Walden. WQXR—Handel: Cto. Grosso in d; Britten: Gloriana, "Courtly Dances."

2:00/WQXR—Kuhlau: Flute Qnt. in A. 3:00/WQXR—Liszt: Piano Cto. No. 2 in A; Boyce: Sym. in A. 4:00/WQXR—Weber: Invitation to the Danc; Poulens: Mouvements

Perpituds.
5:80/WQXR—
Mendelssohn: String
Sym. No. 7 in d.
7:30/WBAI—"Your
Community Labor
Report." in honor of
Workers' Memorial Day,
the New York Committee
on Occupation, Safety,
and Health (NYCOSH)
gives an update on labor
law reform and answers

8:00/WNYC—R. Strauss: Le Bourgeois Gentilhomme; Deliuxi Grainger: A Dance Rhapsody; Schubert: Landler; Bartók/ Kanengiser: Three Transylvanian Dances. WQXR—Schubert: Alfonso und Estrella; Brahms: Volin Cto.

questions

Brahms: Violin Cto. in D. 9900/WNYC-AM—
"New York and Company." Guests are Caleb Carr, author of The Alienist; German filmmaker Rosa Von Prauheim; actress Michael Learned on her role in The Sisters Rosensuerig.

9:00 a.m./WQXR—Bach: Orchestral Suite

No. 1 in C.

NOON/ WQXR—
Schumann: Intro. and
Allegro Appassionato in G
for Piano and Orch.;
Arensky: Variations on a
Theme of Tchaikovsky.
1:00/WFUV—"Mountain
Stage." Live music by
Sarah McLachlan and
Michelle Malone.
2:00/ WQXR—Molino:

3:00/WQXR—Copland: Rodeo; Telemann: Ov. in f. 4:00/WQXR—Haydn: Sym. No. 23 in G; Chopin: Waltz in a.

Guitar Cto. in c.

4:00/WQXR—Haydn: Sym. No. 23 in G; Chopin: Waltz in a. 5:00/WQXR—Vivaldi: Cello Cto. in c. 7:00/WQXR— Telemann: Taklmusik, Ov. Suite in B-Flat. 8:00/ WNYC—Grieg/

8:00/ WNYC—Grieg/ Ellington/Strayhorn: Peer Gynt, Suites Nos. 1 and 2; Gershwin: Piano Cto. in F. WQXR—Berlioz: Le Cosaire Overture.

Corsaire Overture.

9:00/ WNYC-AM—
"New York and
Company." Mary Ewing
Mulligan and Steve Olson
discuss wine; Dave Olsen
shares his knowledge of
coffee beans.

WQXR—L'Orchestre de Paris. Weber: Oberon Overture; Sibelius: Violin Cto. in d; Rachmaninoff: Symphonic Dances. Conductor: Kakhidze; violinis: Vengerov.

Sat., April 30
9:00 a.m./WFUV—
Music of Johnny and Phil
Cunningham, former
members of the nowdefunct Scottish band Silly
Wizard.

NOON/WFUV—
"Thistle and Shamrock." Interview with Scottish singer/Songwriter Carol Laula and selections from her two albums, Sill and Precious Little Victories.

1:00/WFUV—Southern Rail's album Carolina Lightning is the featured recording; birthday tributes to Johnny Horton and Willie Nelson.

and wine resons.

2:00/WQXR—"TexacoMetropolitan Opera."
Charpentier: Méde.
Soloists: Feldman, Bona,
Mellon, Ragon, Cantor,
Boulin; conductor:
Christie. Chorus and
Orchestra of Les Arts
Eloziezner.

Florissants. 2:30/WBAI—Discussing Irish culture and politics with Mick Dewan, John McDonagh, Calt Mullen, and Brian Mor.

and Brian Mor. 3:30/WBAI—"Liquid Sound Lounge." Rare tunes, acid jazz, house music, and the spoken word.

5:00/WBAI--Live Radio Theater will broadcast four hours of radio plays including Archibald McLeish's "Air Raid," "Willoughby and the Professor," "The Mis-Adventures of Sherlock Holmes," Louis Phillips's "The Man Who Ate Einstein's Brain," and Terry Quinn's "Julianna's Dreams."

WOXR-Saint-Saëns: Sym. No. 3 in c. 6:00/WNYC--"A Prairie Home Companion, with Garrison Keillor Rebroadcast of an 11/27/93 performance With John Sebastian and the | Band, folk singer Tom Paxton, and humorist Roy Blount Ir. WQXR-Mozart: Screnade No. 13 in G. 8:00/WQXR—Cleveland Orchestra. Bach: St. Matthew Passion, Baritone Lorenz; soprano: Schellenberger; mezzosoprano: Lang; tenor: R.

Scheibner, conductor. P. Schreier. Cleveland Orchestra Chorus and women of the Cleveland Orchestra Youth Chorus. 10:00/WFUV—"E. Town: Live from Boulder Theater." Music by Patty Larkin and Towns Van Zandt. 10:30/WKCR—"Opera Enastir." Il 10:30/WKCR—"

and P. Schreier: baritone:

Fanatic." Interview with tenor Franco Corelli.

Sun., May 1

10:00 a.m./WQXR—
Brahms: Serenade No. 2
in A; Debussy: Sonata for Flute, Viola, and Harp.
11:00 a.m./WNYC—
Janequin: In This Merry
Month of May; Rak:
Temptation of the
Renaisoner

WNYC-AM—"On the Media." Wall St. Journal advertising reporter Laura Bird and others look at political advertising: Do abortion and health coverage commercials step

over the line? 2:00/ WOXR—Mahler: Sym.

No. 1 in D.
4:00/WFUV—"Gruesse
aus der Heimat," with
Marion Ockens. Popular
music, folk songs, and
national music from
Germany.
5:00/WQXR—Bizet:

Sym. in C. 6:00/WFUV—"Italian Sinfonia." Series of reports on the changes in Italian music. 8:00/ WNYC—"St. Paul

Sunday Morning.

Frazelle: Harpsichord Sonata. Harpsichordist: Gibbons. WQXR—"Sunday Night Opera House." D'Albert: Tiefland. Solosts: Marton, Kollo.

Moll, Weikl; conductor: Janowski. Munich Radio Orchestra.
9:00/WFUV—Guardians of the Cuban Son and San Francisco-based Conjunto Cespedes perform live. Also, Latin popular music from Celia Cruz, Tito Puente, and Hector Lavoe.

Mon., May 2

9:00 a.m./WQXR— Mozart: Three Piano Cto. No. 7 in F. 1:00/WQXR— Tchaikovsky: Variations on a Rococo Theme for Cello and Orch.; Vivaldi: Flute Cto. in D. 2:00/

2:00/ WNYC—The Orchestra of St. Luke's Chamber Ensemble perform live. WQXR—Schumann: Waldrzenen.

3:00/ WQXR—Hummel: Trumpet Cto. in E; Thomson: Louisiana Story, "Acadian Songs and Dances."

4:00/WQXR—Berlioz: Benvenuto Cellini; Gershwin: Rhapsody in Blue. 5:00/WQXR—Bach: Orchestral Suite No. 2

Orchestral Suite No. 2 in b. 7:00/WQXR— Stravinsky: Le Baiser de la

7:30/WFUV—
"Soundprint." Biologists and citizens of Hawaii focus on the controversial feral pigs and how they impact the culture, economy, and

controlly, and environment. Is this a native or invasive species? 8:00/WNYC—Franck: Cinq Pièces pour Harmonium; Klucevsek: The Old Woman Who Danced with the Sea. WOXR—Beethoven:

Sym. No. 6 in F; R.
Strauss: Salome.
9:00/WFUV—"Wade in
the Water: AfricanAmerican Sacred Music
Traditions." The Chicago
school of Gospel: music of
composer-musicians
Roberta Martin and

Kenneth Morris

WNYC-AM—"New York and Company." David, author of James Baldwin, is the guest. WQXR—Respighi: La Boutique Fantasque; Mendelssohn: String Qt. No. 1 in E-Flat.

Tue., May 3

9:00 a.m./WQXR— Kraus: Sym. in D. NOON/WKCR— Beginning of the James Brown birthday

broadcast.

WQXR—Stravinsky:
Pulcinella Suite.

1:00/WQXR—Bizet:
L'Arlésinne Suite No. 1.

2:00/WNYC—The

L'Arlésinne Suite No. 1. 2:00/ WNYC—The American String Quartet performs live. WQXR—Medtner:

Piano Qnt.
3:00/WQXR—Mozart:
Sym. No. 35 in D; Ravel:
Miroirs, Alborada del
Gracioso.

4:00/WQXR—Gounod: Faust, Ballet Music; Mendelssohn: A Midsummer Night's Dream Overture.

5:00/WQXR—
Telemann: Suite for Flure, Violin, and Continuo No. 5 in a. 7:00/WFUV—"Legacies: Tales from America." Steve Rowland, a darkskinned Jewish man married to an African- and Native-American woman, talks about identity and

race.

WQXR—Mozart: Violin
Cto. No. 5 in A.

8:00/WNYC—Corbett: Bizzarie Universali, Excerpts; Marais: La Sonnerie de St. Genevieve du Mont de Paris; Chopin: Piano Sonata No. 3. WQXR—Schumann: Faust, Ov.;

Faust, Ov.; Tchaikovsky: Suite for Orch. No. 3 in G. 9:00/WNYC-AM—

"New York and Company." Guests are Sally Goodgold, chair of the City Club; and shortstory author Stephen

WQXR—Dvorák: Sym. No. 9 in c; Rachmaninoff: Piano Sonata No. 2 in beflat



COMBILED BY GILLIAN DUFFY

AE, CB, DC, MC, V.

KEY TO ABBREVIATIONS Breakfast Brunch Lunch n Dinner S Supper (I) Inexpensive-Mostly \$15 and under* Moderate-Mostly \$15-\$35° (M) (E) Expensive-Mostly \$35 and over* AE American Express CB Carte Blanche DC Diners Club MC MasterCard Transmedia lacket and tie Formal: Dress opt: Jacket

Come as you are *Average cost for dinner per person ordered à la carte

Casual:

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining roomask managers for information.

MANHATTAN

Lower New York

BOOM—152 Spring St. (431-3663). Casual. Global ethnic. SpcIs: Vietnamese 5 spice quail. Chinese beggars chicken, Thai flat noodles. Res. nec. L Mon.-Fri. oon-3. Br Sat.-Sun. noon-3:30. D daily 6-2 a.m Brazilian jazz every Mon. (E) AF.

BOULEY-165 Duane St., bet. Hudson and Greenwich Sts. (6/18-3852). Formal. Modern French. Spcls: tuna gravlax, scared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. I. Mon.—Fri. 11:30 a.m.—3. D Mon.—Sat. 5:30— 11. Closed Sun. (E) AE, CB, DC, MC, V.

CAN-482 W. Broadway, at Houston St. (533-6333). Casual, Vietnamese-French. Spcls: stir-fried Maine blue-crab with lemon grass and cracked pepper, crispy skin red snapper with baby spinach in a curry sauce, grilled stuffed squid with lemon, coriander and dill dressing. Res. sug. L daily 11:30 a.m.-5. D Sun.-Thu. 5-10:30, Fri.-Sat. to 11:30. (M)

AE, CB, DC, MC, TM, V.

CHANTERELLE-2 Harrison St., at Hudson St. (966-69(0). Formal. French. Spels: seafood sausage, striped bass with fresh sage, poached duck breast, tropical fruit soup. Res. nec. L Tue.-Sat. noon-2:30. D Tue.-Sat. 6-10:30. Closed Sun.-Mon. (E)

AE, DC, MC, V.

HUDSON RIVER CLUB-4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: salmon in woven potatoes, rabbit pot-pie, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.-Fri. noon-2:30. Br Sun. noon-3. D Mon.-Sat. 5:30-10, Sun. noon-6. Pretheater D Mon.-Fri. 5-6:30.Private parties for 15-150. (E) AE, MC, TM, V. L'ECOLE—462 Broadway, at Grand St. (219-3300). Casual. Classic and Modern French. Spcls: rack of Casua: Classic and Modern French. Spess: Fack of lamb with herbs, red snapper with fennel, grilled veg-etables with goat cheese. Res. sug. L. Mon.—Fri. noon—2. D. Mon.—Sat. 6–9:30. Private parties. Closed Sun. (M)

A.E., D.C., M.C., V.

LE PACTOLE-2 World Financial Ctr, on the balcony of the Winter Garden (945-9444). Dress opt. Con-temporary and classic French. Spels: fisherman's soup, tuna steak with ginger and cucumber coulis. tournedos of beef Roquefort. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10:30. Br Sun. noon-5. Private parties for 15-250. Closed Sat. (M-E) Cafe: Casual. French. Spcls: croque monsieur, penne with tomato and basil, steak au poivre with frite. L and D Mon.-Sat. noon-11. (M) AE. DC. MC. V.

MONTRACHET—239 W. Broadway, off White St. (219-2777). Casual. French. Spels: pasta with wild mushrooms and truffle juice; soft shell crabs with roasted garke, almonds and tomatoes; grilled saddle of lamb with ratatouille, chutney and basil oil. Res. sug. L Fri. only noon-3. D Mon.-Sat. 6-11. Private parties for 10-60. Closed Sun. (M-E)

ONE IF BY LAND, TWO IF BY SEA-17 Barrow St. (255-8649). Dress opt. Continental. Spcls: beef Wellington, rack of lamb, crabcakes. Res. sug. D only Sun.-Thu. 5:30-midnight, Fri.-Sat. to 1 a.m. Private parties for VL-70. (E)

AE, DC, MC, V.

PONTE'S-Desbrosses and West Sts., 2 blocks south of Canal, upstairs (226-4621). Dress opt. Italian Continental. Spels: steak, plume de veau, seafood. Res. sug. L. Mon.-Fri. noon-3:30. D. Mon.-Thu. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. (M) AE, CB, DC, MC, V.

RAOUL'S-180 Prince St., bet. Sullivan and Thompson Sts. (966-3518). Dress opt. French bistro. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D daily 6-2 a.m. (M-E)

SOHO KITCHEN AND BAR-103 Greene St. (925-1866). Casual. American. Species pizza, pasta, grilled fish, Ild different wines by the glass. No res. Open Mon.— Thu. 11:30 a.m.—2 a.m., Fri.—Sat. 11:30 a.m.—4 a.m., Sun. noon—11:30. (I–M) AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN-143 Spring St., at Wooster St. (431-3993). Casual. American-Southwestern barbecue. Spels: Canadian baby back ribs, homemade vegetable and meat chili, grilled fish, burgers. Res. sug. Open Mon.-Wed. 11:30 a.m.-11, Thu.-Sat. to midnight, Sun. to 10. Br Sat.-Sun. 11:30 a.m.-4. Private parties for 10-100. (1) AE, DC, MC, TM, V.

TWO ELEVEN-211 W. Broadway, at Franklin St. (925-7202). Casual. Contemporary American. Spcls: apricot glazed quail with spicy couscous, mustard greens and raita; sauteed salmon with escarole, orzo and lemon-thyme zucchini broth; smoked duck breast with horseradish mashed potatoes, broccoli rabe and grilled apples. Res. sug. L Mon.–Fri. 11:30 a.m.–6. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5– midnight, Fri.-Sat. to 1 a.m. (M) AE, DC, MC, V.

EST BROADWAY-349 West Broadway, bet. Grand and Broome Sts. (226-5885). Casual. Modern American regional. Spcls: seared vellowfin tuna with tomato coriander broth and ginger chips, pan-roasted New York shell steak with mushroom ragout and the baby vegetable gang, crispy salmon filet with warm apple-bacon potato salad and red onion vinaigrette. Res. sug. L Tue.-Fri. noon-3. Br Sun. noon-4. D Tuc.-Thu. 6-11, Fri.-Sat. till midnight, Sun. 4-9. Pre-theatre D 6-9. Private parties for 20-135. Jazz Wed., Thu, and Br Sun, Closed Mon.(M-E)

AE, CB, DC, MC, V. ZOE-90 Prince St., bet. Broadway and Mercer St. (966-6722). Casual. Contemporary American. Spels: crispy noodle-wrapped shrimp, wood-oven braised lamb shank with herb gnocchi, spit-roasted monkfish with lobster-potato home fries. Res. sug. L Tue.—Sat. noon-3. Br Sun. noon-3. D Tue.-Sat. 6-10:30, Sun. special magnum wine 5:30-10. Closed Mon. (M)

South Street Seaport

CAFE FLEDERMAUS-1 Seaport Plaza (269-5890). Casual. Continental. Spels: mesquite chicken breast on a bed of salad greens in basil vinaigrette, shrimp salad with citrus fruits in a light tomato dressing, baked chicken breast with lemon and white wine. Viennese pastries. B, L and D daily 7 a.m.-2 a.m. Br Sat.-Sun noon-4. (I-M) AE, TM. FULTON STREET CAFE-11 Fulton St. (227-2288), Cas-

ual. American/seafood. Spcls: steamed 1-lb. lobster. Manhattan chowder, mixed fried fish, clambake. L daily 11 a.m.-4. D Mon.-Fri. 4-midnight, Sat.-Sun.

till 1 a.m. Ent. Thu.-Sun. 5-11. (I) AE, CB, DC, MC, V.

GIANNI'S-15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: lobster ravioli, oven-poached salmon garlic bread with Gorgonzola. Res. sug. L and D Sun.-Thu. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m. Private parties for 100. Discount parking. (M)
AE, CB, DC, MC, TM, V.

HARBOUR LIGHTS-Pier 17, 3rd floor (227-2800), Casual, Continental, Spcls: roast rack of New Zealand lamb, grilled filet mignon with sauce bearnaise, sauteed salmon fillet. Res. sug. L Mon.-Fri. 11:30 a.m.-4. Br Sat.-Sun. 10 a.m.-4. D daily 4-2 a.m. Pianist Thu.-Sun. Private parties for 150. (M-E)

AE, CB, DC, MC, TM, V. LIBERTY CAFE-Pier 17, 3rd floor (405-1111), Casual, American regional. Spcls: shrimp, lobster and crabnieat fettuccine; grilled loin of tuna; Maine lobster. woodburning pizza oven. Res. sug. L Mon.-Sat. 11:30 a.m.-5. Br Sun. 11:30-3. D Sun.-Thu. 5-midnight, Fri.-Sat. to 1 a.m. Private parties for 100-200. Outdoor deck for 200. (M) Liberty Oyster Bar and Shark Aquarium: Spcls: oysters, clams, chow Open for L and D daily 10 a.m.-midnight. (I-M)

AE, CB, DC, MC, TM, V. MACMENAMIN'S IRISH PUB-Pier 17, 3rd floor (732-0007). Casual. Irish pub. Spcls: corned beef sandwiches, roasted turkey with mashed potatoes, seafood salad. Open daily 10 a.m.-4 a.m. (1)

AE, CB, DC, MC, V. NORTH STAR PUB-93 South St. (509-6757), Casual. English pub. Spcls: fish and chips, cornish pasties, scotch eggs, steak and kidney pic. Open for L and D

Asilo 11 a m. -2 a m. (I)

AE, DC, MC, V.

PEDRO O'HARA-Pier 17 (227-6735). Casual. Tex-Mex/ American. Spcls: frozen margaritas, chicken fajitas, shrimp and corn quesadilla. No res. L and D daily 11 a.m.-midnight.(I-M) AE, DC, MC, V.

ROEBLING'S BAR AND GRILL-11 Fulton St., in Fulton Market Bldg. (6/8-3980). Casual. American/sea-food. Spcls: Norwegian salmon, New England clam chowder, Roebling's fisherman's stew, steak and chops. Res. sug. L Mon.-Sat. 11:30 a.m.-5. Br Sun. 11:30 a.m.-2:30. D Sun.-Thu. 5-10, Fri.-Sat. till

midnight. Bar open till 2 a.m. nightly. (M)
AE, CB, DC, MC, V.

SEQUOIA-Pier 17, 111 John St. (732-9090). Casual. American. Spels: grilled Jamaican jerk-spiced tiger prawns, fillet of fresh Caribbean snapper, Sequoia's blacksmith steak. L and D Sun.-Thu. 11:30 a.m.-1 a.m., Fri.-Sat. to 4 a.m. Private parties for 50-200. Dancing Fri.-Sat. after 11. (M)

AE, CB, DC, MC, V.

SGARLATO'S CAFE-Pier 17, Promenade Level. (619-5226). Casual. Italian-American. Spcls: seafood fet-tuccine al Fredo, capellini with fresh crabmeat and mushrooms, lobster fra diavolo, L. Mon,-Sat. 11-4. Br Sun. 11-2:30. D Sun.-Thu. 4-11. Fri.-Sat. to 1 AE. CB. DC. MC. V.

Greenwich Village

BOXERS-190 W. 4th St. (633-2275). Casual. American grill. Spcls: grilled New York shell steak au poivre, grilled fresh salmon with tarragon wild rice pancake. amburgers, L Mon.- Fri. 11:30 a.m.-4. Br Sat.-Sun 11:30 a.m.-4. D daily 4-4 a.m. Private parties. (I-M) AE, CB, DC, MC, TM, V

CENT'ANNI-50 Carmine St., bet, Bleecker and Bedford Sts. (989-9494). Casual. Northern Italian. Spels: roast baby pheasant, double veal chop with sage sauce, lobster combination. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5:30-11:15. Sat. to 11:30. Sun. 5-10:30. (M-E)

EL FARO-823 Greenwich St. (929-8210). Casual. Spanish. Spcls: chicken villarroy, mariscada egg ce, veal extremena. No res. L Mon.-Fri. 11 a.m 3. D Mon.-Thu. 3-midnight, Fri. to 1 a.m., Sat noon-1 a.m., Sun. 1-midnight. (M)

AE, CB, DC, MC, V. FLYING FISH-395 West St., at W 10th St. (924-5050). Casual. West Indian. Spels: rundown, jerk fish, curry goat, ackee and salt fish, snapper. Res. sug. for 8 or more. D Sun.—Thu. 4–11, Fri.—Sat. to midnight. (I— No credit cards

GOTHAM BAR & GRILL-12 E. 12th St. (620-4020). Dress opt. American. Spcls: risotto with roast quail and mo-rels, steamed halibut with caper berry vinaigrette, roast veal chop with fava beans, warm chocolate cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Thu. 5:30-10, Fri.-Sat. to 11, Sun. to 9:30. (E)

AE, CB, DC, MC, V. ONE FIFTH AVENUE-1 Fifth Ave., at 8th St. (529-1515). Casual. Seafood. Spels: grilled octopus with panzanella salad and red wine vinaigrette; grilled yelw fin tuna with baby bok choy, cous-cous and coriander chutney, roast chicken with polenta, sweet corn and fava beans. Res. sug. Br Sun. noon-3. D Sun.-Thu. 5:30-10, Fri.-Sat. to 10:30. Private parties for 60.(E) Cafe: Plateau de fruits de mer, house smoked white fish, red snapper ceviche. (M) ÁE, DC, MC, V.

ROSE CAFE-24 Fifth Ave., at 9th St. (260-4118). Casual. American bistro. Spcls: rare seared tuna with mango, tomato and green onion vinaigrette: 7 layer vegetable torte; aged charcoal grilled shell steak with garlic mashed potatoes and sauteed vegetables. Res. sug. Open for L and D daily 11:30 a.m.-l a.m. Br Sat.-Sun. 11:30 a.m.-3:30. (M) AE, MC, V.

TIO PEPE-168 W. 4th St. (242-9338). Casual. Spanish/Mexican. Spcls: zarzuela mariscos, merluza canta-brica, paella Valenciana, chimichangas. Res. sug. L Mon.-Sat. noon-4. Br Sun. noon-4. D Sun,-Thu. 4-I a.m., Fri.-Sat. to 2 a.m. Private parties for 10-75.
Ent. nightly. (I)
AE. CB. DC. MC. V.

14th-42nd Streets, East Side

FINO-4 E. 36th St. (689-8040). Casual. Northern Italian. Spcls: pappardelle boscaiola, veal paillard balsamico, tiramisu. Res. nec. L and D Mon.-Sat. noon-11. Private parties for 70. Closed Sun. (M)

HAROLD'S-150 E. 34th St. in the Dumont Plaza (684-7761). Casual. Contemporary Regional American. Spcls: grilled swordfish with roasted pepper but-ter, jalapeno and cilantro pasta with chicken fajita, classic Ceaser salad with chicken or shrimp. Res. sug. B Mon.-Fri. 7 a.m.-10:30 a.m., Sat.-Sun, 8 a.m.-10 a.m. L Mon.-Fri. 11:30 a.m.-3. Br Sat.-Sun. 11 a.m.-3. D Sun.-Fri. 6-10, Sat. to 10. Private parties for 6-60, (M) AE, CB, DC, MC, V.

LA COLOMBE D'OR-134 E. 26th St. (689-0666). Casual. French Provençal. Spcls: house smoked salmon with mustard greens, bouilfabaisse, cassoulet, ratatouille, boeuf en daube, grilled duck breast and confit with sweet and aromatic spices. Res. sug. L. Mon.-Fri. noon-2:30. D Mon.-Thu. 6-10:30, Fri.-Sat. to 11, Sun. 5:30-9. Private parties for 28. (M-E) AE, DC, MC, TM, V

LES HALLES-411 Park Ave. South, bet. 28th-29th Sts. (679-4111). Casual. French bistro. Spcls: steak frites, cassoulet, steak tartar, Res, nec, L daily noon-3. Light menu daily 3-6. D daily 6-midnight. (M) AE. CB. DC. MC. V.

MESA GRILL-102 Fifth Ave., bet, 15th-16th Sts ESA GRILL—10.2 FILEN AVE., bet. 15th—10th 3ts. (807-7400). Casual. Southwestern. Spels: crispy qual salad with pincapple-red onion relish and spicy pe-cans; red pepper crusted tuna steak with blue corn ta-male; grilled pork tenderloin with rhubarb chutney and sweet potato tamale, Res. nec. L Mon.-Fri. noon-2:30. Br Sat.-Sun. 11:30 a.m.-3. D Mon.-Sat. 5:30-11, Sun. 5:30-9:30. (M) AE, DC, MC, V.

METROPOLIS CAFE-31 Union Sq. West. (675-2300). Dress opt. New American. Spcls: caramelized salmon with ginger chardonnay sauce, molasses marinated muscovy duck with black pepper apple cider sauce, vellowfin tuna steak in a wasabi sauce. Res. sug. L Mon.-Sat. 11:30 a.m.-4. Br Sun 11 a.m.-4. D daily 5:30-12:30 a.m. Pre-theater D 5-6:30. Ent. nightly. Private parties for 40-220. (M)

AE, DC, MC, TM, V NICOLA PAONE-207 E. 34th St. (889-3239). Jacket required. Italian. Spels: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon-Fri. noon-1:30. D Mon.-Sat. 5-9:30. Private parties.

OYSTER BAR & RESTAURANT-Grand Central Terminal (490-6650). Casual. American seafood. Spels: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30 a.m.-9:30. Closed Sat.-Sun. AE, CB, DC, MC, V

PARK BISTRO-414 Park Ave. So., bet. 28th-29th Sts. (689-1360). Casual. French. Spels: petatou of warm goat cheese with fresh thyme, sauteed cod fish with mashed potatoes, onion sauce and fried leeks, bayaldi of lamb with flagcolets. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11. Sun. 5:30-10:30. (M) AE, CB, DC, MC, V.

ROSSINI'S-108 E. 38th St. (683-0135). Casual. Northern Italian. Spel: hot antipasto, chicken primavera, veal Valdostana. Res. sug. Open Mon.-Fri. 11:30 a.m.-11:30, Sat. 4:30-midnight, Sun. 3-10. Ent. Mon.-Sat. Private parties. (M)

AE, DC, MC, TM, V SECRET HARBOR BISTRO—303 Lexington Ave., at 37th St., in the Shelburne Murray Hill (447-74(X)). Casual. New American. Spels: grilled chicken salad with tortilla strips, chicken pot pie. Res. sug. B Mon.- Fri. 7 a.m.-10 a.m., Sat. 8 a.m.-11 a.m. L Mon.- Sat. 11:30 a.m.-3:30. Br Sun. 11 a.m.-3. D Mon.- Sat. 5-11, Sun. 5:30-11. Bar noon-1 a.m. Private parties for 10-235. (M) AE, CB, DC, MC, V.

STELLA DEL MARE-346 Lexington Ave., bet. 39th-40th 5ts. (687-4425), Jacket required. Northern Italian. Spels: charcoal grilled red snapper and swordfish, black pasta, seafood risotto, broiled double veal chop. Res. nec. L Mon.-Fri. noon-2:30. D Mon.- Sat. 5-10:30. Private parties for 25-100. Pianist Mon. - Sat. from 6-10:30. Closed Sun. (M-E)

AE, CB, DC, MC, V. TURKISH KITCHEN-386 Third Ave., bet. 27th-28th Sts. (679-1810). Casual. Turkish. Spcls: eggplant sal-ad, filo dough with feta cheese, stuffed cabbage, shish kebab. Res. sug. D daily 5:30-midnight. Ent. Wed. from 8-midnight. (M) AE, CB, DC, MC, V.

UNION SQUARE CAFE-21 E. 16th St. (243-4020). Casual. Italian/American. Spels: fried calamari with spicy anchovy mayonnaise, black bean soup with lemon and a shot of Australian sherry, herb-roasted chicken with creamy polenta and tomato-sourdough panzanella, Res. nec. L Mon.-Fri. noon-2:30, Sat. to 2:45, D Mon.-Thu. 6-10:30, Fri.-Sat. 6-11:30, Sun. 5:30-10. (M) AE, DC, MC, V.

WATER CLUB-500 E. 30th St. (683-3333). Casual. American. Spels: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.-Sat. noon-2:30. Buffet Br Sun. 11:30-2:30. D Mon.-Sat 5:30-11, Sun. to 10. Private parties for 30-300. Pianis AE, CB, DC, MC, V. nightly. (E)

14th-42nd Streets, West Side

THE BALLROOM-253 W. 28th St. (244-3005). Casual. Continental. Spels: rack of lamb, fresh fish, tapas. Res. sug. Buffet L Tue.-Fri. noon-3. Br Sun. noon-4:30. D Tue.-Sat. 5-midnight. Tapas bar Complete D. Ent. Private parties for 350. Closed Mon (M) AE. MC. V.

CAFE AMERICANSTYLE-424 Fifth Ave., bet, 38th-39th Sts., in Lord & Taylor (391-3344). Casual. American. Spcls: chicken pot-pic, vegetable pasta. Open Mon.-Tuc., Fri.-Sat. 11 a.m.-5, Wed.-Thu, to 7. Sun. noon-4:30. (I) Signature Cafe: American. Spcls: shrimp, pear and brie quesadilla: cobb salad: Maryland crabcakes. Open Mon.-Fri. 11 a.m.-4:30. Sat. 11-5. Closed Sun. (1) The Soup Bar: American. Scotch broth, beef and brioche sandwich. Open Mon.-Sat. 11 a.m.-4. Closed Sun. (I) AE, MC, V. CELLAR GRILL-131 W. 34th St., in Macy's lower lev-

el (695-4400, ext. 2699). Casual. American. Spels: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.-Fri. 11 a.m.-9, Sat.-Sun. to 8. (I)

DA UMBERTO-107 W. 17th St. (989-0303). Casual. Italian. Spels: orechio d'elfante, pollo diavolo Fiorentina, germano alla Mona Lisa. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. (E) A.E. L'ACAJOU-53 W. 19th St. (645-1706). Casual. French.

Spels: steak au poivre, ris de veau au Calvados, cervelles au beurre noire. Res. sug. L Mon.-Fri. noon D daily 6:30-11:30. (M) AE, CB, DC, MC, V. PERIYALI-15 W. 20th St. (463-7890) Casual Greek

Spcls: grilled shrimp with herbs and lemon, charcoalgrilled octopus in red wine marinade, rabbit stew hish kebob. Res. nec. L. Mon.-Fri. poon-3. D Mon.-Thu. 6-11, Fri.-Sat. to 11:30. Private party rooms for 15-25. Closed Sun. (M) AE, MC, V. SPIRIT OF NEW YORK-Pier 62, North River, W. 23rd St. (742-7278). Casual. American. Spcls: roast beef au

jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.-Fri. at noon. Sat.-Sun. Br cruise sails at noon. D cruise sails daily at 7. Ent. (E) AE, MC, V. 37TH STREET HIDEAWAY-32 W. 37th St. (947-8940)

Dress opt. Continental. Spcls: medallions of filet mignon marsala, veal chop bolognese, seafood marchiare. Res. sug. L Mon.—Fri. noon-3. D Mon.—Thu. 4:30–11, Fri.—Sat. to midnight. Pre-theater D 4:30– 6:30. Dancing Mon.—Sat. from 7. Private parties. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

T-REX RESTAURANT AND BAR-358 W. 23rd St. (620-4620). Casual. New American. Spcls: grilled organic free range chicken breasts on crispy wasabi noodles. Icelandic salmon with toasted basmati-ginger crust, black linguini and sauteed shrimp in tomato ginger sauce. Res. sug. L Mon.-Fri. 11:30 a.m.-3:30. Br Sat.-Sun. 11:30 a.m.-3:30. D Sun.-Tue. 4-midnight, Wed.-Sat. to 1 a.m. Bar till 2 a.m. Private parties for AE, MC, TM, V 10-150. (M)

WORLD YACHT-Pier 81, W. 41st St. and the Hudson River (630-8100). Jacket required. American/-Continental. Spels: filet mignon bordelaise, roasted chicken breast with olives, sauteed filet scrod with Riviera sauce. Res. nec. L cruise sails Mon.-Sat. from noon-2. Br Sun. from 12:30-3:30. D cruise sails nightly from 7-10. Private parties for 2-400. Dancing. (É) AE, MC, V.

43rd-56th Streets, East Side

AMBASSADOR GRILL-1 United Nations Plaza, as 44th St., in the U.N. Plaza-Park Hyatt (702-5014). Dress opt. American grill. Spcls: carpaccio of 5014). Dress opt. American grill, opcass carposes or venison with blueberries, grilled paillard of salmon with vegetable pasta, roasted duck breast in a spice crust with wild berry sauce. "Seafood Extravaganza" buffet Fri. eve. Res. sug. B daily 7 a.m.-11 a.m. L daily noon-2. Champagne and lobster buffet Br. Sun. 11:30 a.m.-3. D daily 6-10:30. Piano bar 5:30-1 a.m. AE, CB, DC, MC, V. (M) THE BARCLAY RESTAURANT & TERRACE-111 E. 48th

St., in the Hotel Inter-Continental (421-0836). St., in the Frotei inter-Continental (421-4856). Casual. American. Speis avocado-crabmeat salad with pink grapefruit and fresh ginger, barbecued salmon steak with avocado com salsa, grilled Dover sole with spicy long green beans and fried leeks. Res. sug. B daily 7 a.m.-10:30 a.m. L Mon.-Sat. 11:30 a.m.-3. D daily 5:30-11:30. lazz Br Sun. 11:30 a.m.-3. Ent. nightly 5:30-11:30. (M-E)

AE, CB, DC, MC, V. BRASSERIE-100 E. 53rd St. (751-4840; 751-4841). Cas-

ual. French. Spels: onion soup, choucroute, cassoulet, quiche. B daily 6 a.m.-11 a.m. Br Sat.-Sun. 11-5. L.

- Mon.-Fri. 11 a.m.-5. D daily 5-10. S daily 10-6 a.m. Reduced rate parking. Private parties for 40-120. (M) AE, DC, MC, V.
- CITY BAKERY-550 Madison Ave., bet. 55th-56th Sts., in the Sony Plaza (833-8020). Casual. Ameriean. Spels: soup, salads, desserts, coffee bar. Open for Band I Mon -Sat Ram -6 Closed Sun. Also 22nd E. 17th St. (366-1414). L and D Mon.-Sat. 7:30 a m =6 Closed Sun (D) AF. MC. V.
- COLDWATERS-988 Second Ave., bet. 52nd-53rd Sts. (888-2122). Casual. American-seafood. Spcls: 11/4-lb lobster, Alaskan steamed or broiled crab legs, 16-oz boneless shell steak, Caiun catfish. Res. for 6 or more Br/L daily 11 a.m.-4. D daily 4-3 a.m. Private parties for 15-75. Ent. nightly. (I-M) AF. CB. DC. MC. V.
- COLORS-237 Park Ave., at 46th St. (661-2000). Dress opt. Contemporary American. Spels: lobster and ti-ger shrimp salad with celery root and salsify with herb oils, squab with foic gras and black truffles, Maine halibut with trumpet mushrooms and fingerling pota-toes. Res. sug. L. Mon.-Fri. noon-3. D. Mon.-Sat. 5:30-10. Private parties for 20-500. Pianist Tuc.-Sat. AE, CB, DC, MC, TM, V. Closed Sun. (E)
- DIWAN GRILL—148 E. 48th St. (593-5425). Casual. Northern Indian, Spcls; rack of lamb lahori, murg malai kebab, baingan bhurta, Res, sug, L daily noon-2:30. D daily 5:30-10:30. Private parties for 25. (M) AE, CB, DC, MC, TM. V.
- DRAKE HOTEL-440 Park Ave., at 56th St. (421-0900). Cafe Suisse: Casual. Continental/Swiss. Spcls: yeal care susse: Casuar. Continentar/swiss. Spcis: vear émincé with roesti or spactzli, kirsch-torte. Res. sug. B Mon.-Sat. 7 a.m.-11 a.m., Sun. to 11:30 a.m. L Mon.-Sat. 11 a.m.-5, Sun. noon-5. D daily 5:30-11. (M) Drake Bar: B Mon.-Sat. 7-10:30. L Mon.-Sat. 11 a.m.-2:30. Cocktails Sun.-Fri. 11:30 a.m.-1 a.m.. Sat. to 1:30 a.m. Ent. nightly. (M)

 AE, CB, DC, MC, V.
- FOUR SEASONS-99 E. 52nd St. (754-9494). Pool Room: Formal. American-contemporary. L. Mon.-Fri. noon-2:15. D. Mon.-Fri. 5-9. Sat. till 11:15. Complete pre-theater D Mon.-Sat. 5-6:15: after-the ater D Sat. 10-11:15. Res. nec. Closed Sun. (E) Grill Room: Formal. American. L Mon.-Fri. noon-2. D Mon.-Fri. 5-9, Sat. till 10:30. Res. nec. Prix fixe menu. Reduced-rate parking from 5, free after 9:30. Private parties 15-150. Closed Sun. (E)
- AE, CB, DC, MC. V. IL MEHESTRELLO-14 E. 52nd St. (421-7588). Formal. Northern Italian, Res. nec. L Mon.-Sat. noon-3. D Mon.-Thu. 5-11, Fri.-Sat. to midnight. Closed Sun
- LA COTE BASQUE-5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraiches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. 1 Mon -Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Private parties. Closed Sun. (E) AE, CB, DC, MC, V.
- LELLO RISTORANTE-65 E. 54th St. (751-1555). Formal Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thu. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. (M-E)
- AE, CB, DC, MC, TM, V. LE PERIGORD-405 E. 52nd St. (755-6244). Formal. French, Spels: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.-Sat. noon-3 Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L and D Private parties for B, L and D for 30. Closed Sun. (E) AE, CB, DC, MC, V
- LESPINASSE-2 E. 55th St., in the St. Regis Hotel (753-4500). Formal. French-oriental. Spels: fricassee of mushroom with rosemary and shallot risotto, cassoulette of roasted sweetbread nugget and a truffle juice madiera sauce, bouillon of capon flavored with inter savory and lotus seeds. Res. nec. B daily 7 a.m.-10:30 a.m. L daily noon-2. D daily 6-10. (E) AE, CB, DC, MC, V.
- LE TRIANON-455 Madison Ave., at 50th St. in the New York Palace (303-6032). Casual. Northern Italian-continental. Spcls: fresh shrimp and crabmeat nauan-continental. Spess resensatining and eratorieat on casers salad, fruitfi di mare, grilled salmon fillet with wilted romaine chive oil. Res. sug. B daily 7 a.m.-11 a.m. L Mon-Sat. noon-2-30. Buffet Br Sun. 11:30 a.m.-2:30. D daily 5-midnight. (M) AE, CB, DC, MC, V.
- LUTECE-249 E. 50th St. (752-2225). Formal. French. Spels: escalope de saumon à la moutarde, rognons de

- veau au vin rouge, médaillons de veau aux morilles. Res. nec. I. Tue.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. (E) AE. CB. DC.
- NAWAB-256 E. 49th St. (755-9100). Casual. Indian. Spcls: spicy lamb chops, marinated jumbo shrimp, chicken tikka masala. Res. sug. I. Sun.-Fri. noon-3. D daily 5-11. Private parties for 75. (M)
 - AE, CB, DC, MC, TM, V.
- OCEANA-55 E. 54th St. (759-5941) Formal American seafood. Spels: Maine lobster with angel hair and tomato sorrel vinaigrette, parfait of rock crab with avocado and roasted peppers, grilled swordfish with Mon.-Sat. 5:30-10:30. Free D parking. Closed Sun.
 (E) AE, CB, DC, MC, V.
- ROYAL CANADIAN PANCAKE HOUSE-1004 Second Ave., at 53rd St. (980-4131). Casual. Canadian. SpcIs: womlette, pancakes, waffles, crepes, soup, sandwiches, steak au poivre. No res. B, L and D Sun.-Wed. 7 a.m.-midnight, Thu.-Sat. to 2 a.m. (I-MC, TM, V.
- SHELTON GRILL-525 Lexington Ave., bet. 48th-49th Sts., in the Marriott East Side Hotel (755-4(XK)).
 Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of yeal with peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.-11:30 a.m. Br Sun. noon-2:30. L daily noon-2:30. D daily 5:30-10. (M)
 AE, CB, DC, MC, V.
- SHINBASHI-AN-141 E. 48th St. (752-0505). Dress opt Japanese. Tatami and Western seating. Spcls: sushi, sashimi and teriyaki-tempura. Res. sug. L Mon.-Fri. 11:30 a.m.-2:30. D daily 5:30-10. Pre-theatre shabu shabu or sukiyaki D from 5:30-6:60. (M) AE, CB, DC, MC, V.
- SHUH LEE PALACE-155 E. 55th St. (371-8844). Dress opt. Szechuan/Hunan. Spcls: rack of lamb Szechuan style. Norwegian salmon with asparagus, sizzling scallops. Res. nec. L. Mon.-Fri. noon-3. D Mon.-Thu. 3-11, Fri. to midnight, Sat. noon Sun. noon-11. (M) AE, CB, DC
- SMITH & WOLLENSKY-Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. (M-E) AE, CB, DC, MC, V
- SNAPS-230 Park Ave., at 46th St. (949-7878). Casual. Scandinavian. Spcls: warm potato cake with gravlax; halibut with braised fennel in pernod with shrimp aioli; shrimp with stir-fried noodles, soy sauce, ginger and garlic. Res. nec. L Mon.-Fri. noon-3. D Mon.-
- Sat. 5:30-midnight. Closed Sun. (M-E) AE, CB, DC, MC, V. SUSHISAY—38 E. 51st St. (755–1780). Casual. Japanese. Spcls; sushi and sashimi only. Res. nec. I. Mon.—Fri. noon-2:15. D Mon.-Fri. 5:30-10:15. Sat. 5-9:30. Pri-
- vate tatami room for 10. Closed Sun. (E) AE, DC, MC, V. TATOU-151 E. 50th St. (753-1144). Jacket required. American-Provencal. Spcls: house made crab ravioli with smoky tomato sauce, oven baked sea bass with "potato scales" and oyster sauce, apple upside down cake with maple walnut ice cream. Res. nec. I. Mon.– Fri. noon–3. D Mon.–Sat. 5:30–11:30. Pre-theater D
- Mon.-Sat. 5:30-6:30. Jazz and blues nightly. Dancing after midnight Tue.-Sat. Closed Sun. (E) AE, CB, DC, MC, TM, V. TROPICA-200 Park Ave., in the Met Life Bldg. (867-6767). Casual. Seafood. Spcls: roast cod with couscous in sake black bean sauce, seared marinated tuna
- loin, barbecued shrimp with szechuan peppercorns in sugar cane lime sauce. Res. sug. I. Mon.-Fri. 11:30 a.m.-3. D Mon.-Fri. 5-10. Bar Mon.-Fri. 11:30 a.m.-11. Free D parking. Closed Sat.-Sun. (M) AE. DC. MC. V. TURTLE BAY CAFE-225 E. 44th St. (661-2430). Casual.
- American. Spcls: cobb salad, penne al vodka, sliced steak sandwich. Res. sug. L and D Mon.-Fri. noon- Sat. 4-10. Closed Sun. (M) DC. MC. TM. V. VONG-200 E. 54th St. (486-9592). Casual. Thai-
- French. Spcls: crab spring roll with tamarind sauce, sauteed foie gras with mango and ginger, lobster with Thai herbs. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-11, Sat. 5:30-11:30, Sun. 5:30-10. (E) AE, DC, MC, V.

- WALDORF-ASTORIA-301 Park Ave., bet. 49th-50th Sts. (355-3(00)). Bull and Bear: lacket required. American, Spels: prime beef, fresh seafood Res. sue. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30, Sun. to midnight. (M) Peacock Alley Restaurant and Cocktail Lounge: Jacket required. French proven-cal. Res. sug. B Mon.-Fri. 6:30 a.m.-10:30 a.m., Sat. 7:30 a.m.-10:30 a.m., Sun. 8 a.m.-10 a.m. L Mon.-Fri. noon-2:30. Br Sun. 11:30 a.m.-2:30. D Mon.-Sat. 5:30-10:30. Ent. Cole Porter's own piano Sun -Thu. 8-1 a.m., Fri.-Sat. 9-1 a.m. (M-E) The Waldorf Cocktail Terrace: Cocktails, champagne and caviar bar 4:30-1 a.m. Ent. nightly. Oscar's: Casual dining and snacks. B Mon.-Sat 7 a.m.-11:30 a.m.. Sun to noon. L Mon.-Sat. 11:30 a.m.-3, Sun. noon 5. D Mon.-Sat. 5-9:30, Sun. to 11:45. Cocktails noon-11:45. Sir Harry's Bar: Cocktails daily 1-2:30 AE, CB, DC, MC, V.
- ZARELA'S-953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spels: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.—Fri. noon—3. Br Sun. noon—3:30. D Mon.—Thu. 5—11:30, Fri.— Sat. 5-midnight, Sun. 5-10. Ent. Tue. and Sat. Private L parties for 70, (M) AF DC
- ZEPHYR GRILL-1 Mitchell Pl., at 49th St and First Ave., in the Beekman Tower, (223-4200). Casual. American. Spels: salmon au poivre with cabernet sauce, seared skinless chicken breast with poached asparagus and mushroom fumet, roasted grouper filet with lobster sauce. Res. sug. B Mon.-Sat. 7 10:30 a.m. L Mon.-Fri. noon-2:30. Br Sun. 11 a.m.-D Mon.-Sat. 5:30-10, Sun. 5-9. Private parties for 10-150. (M)
 AE, CB, DC, MC, V.

43rd-56th Streets, West Side

- ADRIENME-700 Fifth Ave., at 55th St. in the Peninsula. (247-22(X)). Formal. Contemporary American. Spele smoked salmon and salmon tartare cannoli with whipped ginger mascarpone; goat cheese and potato terrine with NY state mesclun, tomato and black olive oils; grilled lamb chop and loin with artichokes, asiago ravioli and yellow tomato broth. Res. sug. B daily 7 a.m.-11 a.m. L Mon.-Fri. noon-2:30 Br Sun. 11:30 a.m.-2:30. D Tuc.-Sat. 6-10. (M) Le Bistro d'Adrienne: Casual. French. Spcls: crisp shrimp salad with mango relish citrus and mint dressing; penne with goat cheese, portabello mushrooms and leek broth; grilled chicken with basmati rice and lemon rosemary vinaigrette. L Mon.-Fri. noon-2:30.
 D daily 6-10. (M) AE, CB, DC, MC. V. AE, CB, DC, MC, V.
- ALGONOUIN-59 W. 44th St. (840-6800). Oak Room and Rose Room: Jacket required. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-midnight, Sun. 6-11. Br Sun, noon-2:15. Late S buffet Fri,-Sat. 9:30midnight. Free D parking 5:30-1 a.m. (M)
 AE, CB, DC, MC, V.
- AMERICAN FESTIVAL CAFE-Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: prime rib, T-bone steaks, charred north Atlantic salmon, Baltimore crabcakes. Res. sug. B Mon.-Fri. 7:30-10:30, Sat from 9. Br Sat.-Sun. 11 a.m.-3:30. L Mon.-Fri. 11 a.m.-3:45. D daily 5-11. Free parking with D after 5. (M)
- AQUAVIT-13 W. 54th St. (307-7311). Atrium: Formal Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L. Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Pre-theater D Mon.-Sat. 5:30-6:30. (E) Cafe: Informal. Spcls: smorre-brod, Scandinavian 'home cooking.' L. Mon. – Fri. noon-3. D. Mon. – Sat. 5:30–10:30. Closed Sun. (M) AE, CB, DC, MC, V.
- BARBETTA—321 W. 46th St. (246-9171). Jacket re-quired. Northern Italian. Spcls: field salad Piemontese, risotto alla Piemontese, roast rack of veal. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Dancing Thu.—Sat. from 8:15. Closed Sun. (M—E)
- AE, CB, DC, MC, TM, V. BELLO-863 Ninth Ave., at 56th St. (246-6773). Casual. Northern Italian. Spcls: veal chop, pasta, scafood. Res. sug. L and D Mon.-Thu. 11:30 a.m.-11, Fri. to midnight, Sat. 3:30-midnight. Free parking from 4. Closed Sun. (M)
- BROADWAY JOE STEAK HOUSE-315 W. 46th St. (246-6513). Casual. American-seafood. Spcls: prime ribs of beef, grilled swordfish steak, yeal chop and caesar sal-

AE, DC, MC, V.

ad. Res. sug. L daily noon-3. D daily 3-midnight, Free D parking. Private parties for 20-160. (M)

AE, CB, DC MC, TM, V.

BROADWAY MUSEUM CAFE-1568 Broadway, at 47th St., in the Embassy Suites Hotel, 5th floor (768-5326), Casual. American. Spcls: roast boneless duck with kiwi and grand marnier, rack of lamb, poached salmon, Res. sug. L daily 11 a.m.-2. D daily 5-11. Pre-theater D daily 5-7. Private parties for 10-175.

(M)

AE, DC, MC, TM, V.

CABANA CARIOCA-123 W. 45th St. (581-8088), Casual, Brazilian. Spcls: shrimp paulista, feijoda, mariscada. Res. for 4 or more. L daily noon-3. D daily 3-11. Private parties for 50. (M) AE, CB, DC, MC, V.

CAFE UN DEUX TROIS-123 W. 44th St. (354-4148). Casual. French. Spcls: cassoulet, pot au feu, papillote aux fruits de mer. B Mon.-Fri. 7:30-11. L Mon.-Fri. noon-4. Br Sat. 10:30 a.m.-4, Sun. 11 a.m.-4. D dai-AE, MC, V. ly 4-midnight. (M)

CHARLOTTE-145 W. 44th St., in the Hotel Macklowe (789-7508). Casual. American. Spcls: butternut squash and apple soup; habbut with red wine sauce and chanterelles; risotto with spinach and fresh carrot juice; loin of lamb with creamy polenta. Res. sug. B Mon.-Fri. 6:30 a.m.-10:30 a.m., Sat.-Sun. 7 a.m.-noon. L Mon.-Fri. 11:30 a.m.-3, Sat.-Sun. noon-2. D daily 5:15-10. Pre-theater D 5:15-7. (M-E) AE, DC, MC. V.

CIAO EUROPA--63 W. 54th St. (247-1200). Casual. Italian. Spels: scallopine di vitello arciduca, mezzelune ripene con rape e gambero, dentice al cartoccio. Res. sug. L daily 11 a.m.-3. D daily 5:30-11:30. Private parties for 200. (M-E)

CITE-120 W. 51st St. (956-7100/7262). Casual. Frenchsteakhouse. Spels: steak frites, salmon steak with tomato marmalade and grilled asparagus, barbecued rack of lamb with mushroom quinoa. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-midnight, Sat.-Sun. from 5. Private parties for 30-40. Free D parking. (M-E) AE, CB, DC, MC, V.

DANNY'S GRAND SEA PALACE-346 W. 46th St. (265-8133). Casual. Thai-continental-seafood. Spcls: Alaskan king crab legs, chicken gai yang, baked seabass in banana leaf, roasted duck Thai curry, shrimp Bang-kok, Pad Thai. Res. sug. L Wed., Sat.-Sun. 11:45-3:30. D daily 4-midnight. Ent. (M)

AE, CB, DC, MC, V. DORSET-30 W. 54th St. (247-7300). Dorset Room: Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.-Fri. 7 a.m.-10a.m. L Mon.-Fri. noon-3. D Mon.-Fri. 6-11. Br Sun. 11:30-3. (M) Bar Cafe: Casual. French/American. I and D daily noon-11. (M) AE, CB, DC, MC, V.

ELLEN'S STARDUST DINER-1377 Avenue of the Americas, at 56th St. (307-7575). Casual American Spcls: meatloaf and mashed potatoes, chicken pot-pie, T-bird salad. B, L, D Mon.-Thu. 7:30 a.m.-11:30, Fri.-Sat. to 12:30 a.m., Sun. 8 a.m.-11. Br Sun. AE, MC, V. noon-4. (I)

44-44 W. 44th St., in the Royalton (941-8844). Casual. American. Spcls: wood grilled salmon leaf with crushed cucumber, walnuts and date salad, grilled muscovy duck breast with spiced tempura shallots and roasted Italian pear; roasted veal kidney and sweetbreads with pumpkin risotto and savory vegeta-bles. Res. nec. L Mon.-Fri. 11:30 a.m.-3. Br Sat.-Sun. 11 a.m.-4. D daily 5:45-11:30. (M-E) AE, CB, DC, MC, V.

HALCYON—151 W. 54th St., in the Rihga Royal Ho-tel. (468-8888). Casual. American. Spcis: home-cured and smoked Norwegian salmon, tournedos of beef with smoked tomato and roasted corn, pan seared red snapper with glazed leeks and red wine vinegar, Res. B daily 6:30 a.m.-11:30 a.m. L daily 11:30 a.m.-3. D daily 5:30–11. Late supper and pastries till 2 a.m. Private parties for 150-300. Pianist nightly. Free parking. (E)

AE, CB, DC, MC, TM, V.

LA BONNE SOUPE-48 W. 55th St. (586-7650). Casual. French bistro. Spcks: French hamburger, soups, om-elettes, fresh fish, fondues. Open daily 11:30 a.m., midnight. Br Sun. 11:30 a.m., 3:30. Private parties for

LA PRIMAVERA-234 W. 48th St. (586-2797). Casual Northern Italian. Spcls: fettuccine salmonati, vitello caldo freddo, scaloppine con porcini. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Pre-theater D 5-8. Private parties for 50. Closed Sun. (M)
AE, MC, TM, V.

LA RESERVE-4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mush-rooms, salmon and sole mousse, médaillors of yeal with leck sauce, lobster in a pastry shell. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 5:30-11. Complete L and D. Private parties for 100. Closed St AE, DC, MC, V.

LA RIVISTA-313 W. 46th St. (245-1707). Casual. Italian. Spels: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Free AE, DC, MC, V. D parking, Closed Sun. (M)

LATTANZI-361 W. 46th St. (315-0980). Dress opt. Italian (Rome). Spcls: carciofi alla giudia, risotto al Barolo, vellutata di ceci al rosmarino, zuppa di pesce. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Thu. 5-11, Fri.-Sat. to midnight. Closed Sun. (M)

LA VERANDA-163 W. 47th St. (391-0905). Casual. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.-Fri. noon-3. Italian Br Sat.-Sun. noon-3. D daily 5-midnight. Pre-theater D 5-8. Private parties for 10-200. Free D parking from 5-1 a.m. (M)
AE, CB, DC, MC, TM, V.

LE BERNARDIN-155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.-Sat. noon-2:15, D Mon.-Thu. 6-10:30. Fri.-Sat. 5:30-10:30. Private parties for 15. Closed Sun. (E) AE, DC, MC, V.

LE PATIO-119 W. 56th St., in the Parker Meridien (245-5000). Casual. French-American. Light L Mon.-Fri. noon-2:30. Buffet L Sat. noon-2:30. Jazz Br Sun. noon-2:30. (M) AE, CB, DC, MC, V.

LE QUERCY-52 W. 55th St. (265-8141). Casual. French. Spcls: magret and confit of duck, venison in season, baby rack of lamb. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10:30. Complete L and D. Closed Sun. AE, CB, DC, MC, V.

MARRIOTT MARQUIS-1535 Broadway, at 45th St. (704-8900). J.W.'s Steak House: Casual. American. Res. sug. D Mon.-Sat. 5:30-10, Prix fixe D Mon.-Sat. 5:30-7:30. Closed Sun. (M) The View: Formal, International. Res. sug. Br Sun. 10:30 a.m.-2:30. D Sun.-Thu. 5:30-11, Fri.-Sat. 5-midnight. (E) AE, CB, DC, MC, V.

MEDICI 56-25 W. 56th St. (767-1234). Casual. Mediterranean. Spcls: parfait of seafood with marinated baby tomatoes, sauteed spiced wild mushrooms with sundried tomatoes and marsala cream sauce, baby snapper stuffed with scafood and warm ratatouille Res. sug. L Mon.-Fri. 11:45 a.m.-3. Br Sun. noon-3. D Mon.-Thu. 5-10:45, Sat. 8-12:30 a.m., Sun. 5-10. Pianist nightly. (E) AE, CB, DC, MC, V.

PATSY'S-236 W. 56th St. (247-3491/3492). Casual. Italian. Spcls: linguini marechiare, veal rollatine marsala spendino Romano. Open for Land D Sun "Thu noon-10:45, Fri.-Sat. to 11:45, Pre-theater D 5-7:30, AE, CB, DC, MC, V. PIERRE AU TUNNEL-250 W. 47th St. (575-1220), Cas-

ual. French. Spcls: mignonnettes de boeuf bordelaise, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Comp Complete D. AE, MC. V. Closed Sun. (M)

RAINBOW ROOM-GE Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster ther-midor, tournedos Rossini, roast rack of lamb, baked Alaska, Res. nec. D Tue.-Thu, 5:30-1 a.m., Fri.-Sat. to 2 a.m., Sun. 6-11. Pre-theater D 5:30-6:15. Dancing. Private parties 10-1000. Closed Mon. (E) The Rainbow Promenade: lacket required. 'Little Meals' and cocktails. Spcls: crisp fried calamari with two sauces, salmon cured New York style on flat bread, cheddarburger and fresh cut fries. Open Mon.- Fri. 3-1 a.m., Sat. 4-2 a.m., Sun. noon-11. Br Sun. noon-2:30. (I-M) AE, DC, MC, V.

RENE PUJOL-321 W. 51st St. (246-3023). Casual. French. Spcls: sliced sea scallops on a bed of provencal vegetables, broiled filet mignon with bearnaise sauce, melting chocolate cake. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thu. 5-10:30, Fri.-Sat. to 11:30. Complete L and D. Closed Sun, and holidays, (M) AE, DC, MC, V.

RUTH'S CHRIS STEAK NOUSE-148 W. 51st St. (245-9600). Dress opt. American. Spcls: T-bone, porterhouse (for 2, 3 or 4), shrimp remoulade. Res. sug. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Sat. 4-midnight. Sun. 4-10. Private parties for 60-80. (E) AE, DC, MC, V.

SAMPLINGS—1605 Broadway, at 49th St., in the Crowne Plaza Hotel. (977-4000). Casual. Ameri-can. Spcbs: Samplings salad, chili crusted calamari. Res. sag. Buffer Br Sun. 11 a.m.-3. D daily 5-midnight. Pianist nightly from 6:30. (M)

AF CB DC MC V THE SEA GRILL-Rockefeller Plaza, 19 W. 49th St. (246-9201). Dress opt. American/seafood. Spcls; Baltimore crabcakes, seafood chowder, seasonal grilled fish, pastas. Res. sug. L Mon.-Fri. 11:45 a.m.-2:45. D Mon.-Sat. 5-10. Discount parking with D after 5. Closed Sun. (E) AE, DC, MC, V.

STAGE DELICATESSEN-834 Seventh Ave., bet. 53rd-54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.-2 a.m. B to 11 a.m. (I) AE, MC, V.

TEN KAI-20 W. 56th St. (956-0127). Casual. Japanese Spcls: kai sci, sushi, sashimi. Res. sug. L Mon.-Fri. 11:45 a.m.-2:30. D daily 5:30-10. Private parties for -30 (F) AE, CB, DC, MC, V.

TOP OF THE SIXES-666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: prime rib, duck with apple glaze, Cajun tuna. Res. nec. L Mon.-Sat. 11:30 a.m.-3. D Mon.-Sat. 5-11. Pre-theater D Mon.-Sat. 5-6:30. Ent. Tue.-Sat. Closed Sun. (M-E) AE, CB, DC, MC, V.

TRIONFO-224 W. 51st St. (262-6660). Casual. Italian-Tuscan. Spels: fettuccine fabrizio, agrodolce, gamberoni aromatizzati. Res. nec. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Fri. 5-11:30, Sat. 4:30-11:30. Private parties for 22. Closed Sun. (M-E) AE, DC, MC, V.

'21' CLUB-21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad. "21" hamburger, Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-midnight. Private parties for 10-500, Closed Sun. (E) AE, CB, DC, MC, V.

57th-60th Streets

AKBAR-475 Park Ave., bet. 57th and 58th Sts. (838-1717). Casual. North Indian. Spcls: chicken ginger kebah, lamb pasanda, palak paneer. Res. sug. L Mon.-Sat. 11:30-3. D daily 5:30-11. Private parties Mon.-sat. 11:30-3. D usiny 3:30-11. 1117at parameter for 30-150. Also256 East 49th St. (755-9100). L daily noon-3. D Sun.-Thu. 5:30-11, Fri.-Sat. to 11:30. (M)

AE, CB, DC, MC, V.

ARIZONA 206-206 E. 60th St. (838-0440). Casual. Southwestern American. Spels: black bean terrine, yellow pear tomatoes, chorizo and goat cheese; grilled salmon with tangerine jicama salsa, salmon roe and a potato galette; muscovy duck breast with whole wheat vegetable tortilla and smoked chile peanut sauce. Res. sug. L Mon.-Fri. noon-3, Sat. to 2:30. D Mon.-Thu. 6-11, Fri. to 11:30, Sat. 5-11:30, Sun. 6-AE, CB, DC, MC. V. 10:30. (M-E) CAFE BOTANICA-160 Central Park South, in the

Essex House Hotel (484-5120). Casual. American contemporary. Spcls; grilled salmon with green lentils and sorrel sauce, sauteed jumbo shrimp and radicchio risotto, roasted rack of lamb with eggplant gratin. Res. nec. B daily 6:30 a.m.-10:30 a.m. L Mon.-Sat. noon-2:30. Br Sun. noon-2:30. D daily 5:30-10:30. S daily 10:30-midnight. Pre-fixe L. Pre-theater D 5:30-AE, CB, DC, MC, V. 7 (E)

CAFE DE LA PAIX-50 Central Park South, in the St. Moritz (755-5800), Sidewalk cafe; Casual, American. Spcls: burgers, pizza, linguini with steamed scallops and shrimp. Open daily noon-1 a.m. Cocktails 4-1 a.m. (M) AE, CB, DC, MC, V.

CONTRAPUNTO-200 E. 60th St. (751-8616). Casual Italian. Spcls: malfatti aragosta, brodetto, pappardelle boscaiola, capelli bergino. No res. L Mon.-Sat. noon-4:30. D Mon.-Sat. 4:30-11:30, Sun. 4-10, (M) AE, CB, DC, MC, V.

DAWAY-210 E. 58th St. (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patrani machi, achar ghost, baked eggplant. Res. sug. L Mon.-Sat. 11:30 a.m.-3. D Sun.-Thu. 5:30-11, Fri.-Sat. to 11:30. Private parties for 80. (M) AE, CB, DC, MC, TM, V.

FELIDIA-243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Private parties for

LE BAR BAT-311 W. 57th St. (307-7228). Casual. Contemporary American grill. Spels: grilled marinated leg of lamb, Peking duck salad, grilled swordfish with arugula and basil oil. Res. sug. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Sat. 5-midnight, Sun. 4:30-11. Cocktails till 4 a.m. Dancing nightly. (M) AE, CB, DC, MC, V.

LE TRAIN BLEU-1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining ear. Casual. Nouvelle. Res. sug. L Mon.-Sat. 11 a.m.-3. D Thu. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. (M) AE, DC, MC, V.

LE VEAU D'OR-129 E. 60th St. (838-8133). Dress opt. French. Spcl: steak frites, tripe, grenouilles proven-cale, rack of lamb. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-10:15. Complete L and D. Closed Sun (M) AE, MC, V.

LES CELEBRITES-160 Central Park South, in the Essex House Hotel (484-5113). Formal. French. Spcls: burger of fresh duck foic gras with granny smith apples au jus with mixed herb salad, baked bass mariniere on a bed of boulangeres potatoes, squab with eabbage and mashed potatoes in a white truffle oil. Res. nec. D only Tue, Sat. 6-10:30. Private parties for 12. Closed Sun, and Mon. (E)

AE, CB, DC, MC, V. THE MANHATTAN OCEAN CLUB-57 W. 58th St. (371-7777). Dress opt, Seafood, Spcls: baked oysters with morel cream, red snapper with rosemary crust, tuna with grapefruit and deep fried leeks. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. Private pa AE, CB, DC, MC, V. ties for 125. (E)

MARCH-405 E. 58th St. (838-9393). Dress opt. American. Spcls: confit of rabbit with foic gras and white beans, Atlantic salmon with middle eastern spices and barley risotto, rack of lamb with sweet mustard and herbed crust. Res. nec. D only Mon.-Sat. 6-10. Pri-vate parties for 10-55. Closed Sun. (E)

AE, CB, DC, MC, TM, V.

MIRVANA-30 Central Park South, 15th floor (486-5700). Casual. Indian/Bengali. Spcls: tandoori chicken, kabab, shrimp dopiaza, biryani. Res. sug. L daily noon-3. D daily l-1 a.m. Complete L and D. (M) AE, CB, DC, MC, V.

PETROSSIAN-182 W. 58th St. (245-2214). Jacket required. French. Spcls: fresh Russian caviar; tricassee of Maine lobster; roasted breast of duck with soft white wheatberries, tart apples and cinnamon roasted pecans; Petrossian 'teasers.' Res. nec. L Mon.-Sat. 11:30 a.m.-3. Br Sat.-Sun. 11:30 a.m.-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Pre-theater D 5:30-7:30. Posttheater D 10:30-midnight. (E)

AF CR DC MC V

PLAZA HOTEL-Fifth Ave. and 59th St. (759-3000). Edwardian Room: Formal. Continental. Res. nec. B Mon.-Sat. 7 a.m.-10:30 a.m. L Mon.-Fri. noon-2:30. Br Sun. 11-2:30. D Tue.-Thu., Sun. 5:30-10, Fri.-Sat. to 10:30. Pre-theater D Tue.-Sat. 5:30-6:30. Pianist Tuc.-Sat. (M-E) Oak Room: Formal. D daily 5:30-11. Pre-theater D Mon.-Fri. 5:30-7:30. Oak Sar: Casual. Sandwich menu daily 11:30 a.m.-1 a.m. Bar till 2 a.m. Oyster Bar: Casual. Scafood. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. from noon. (M-E) Palm Court: Dress opt. Continental. Res. nec. B Mon.-Fri. 7 a.m.-10:45 a.m., Sat. from 8 a.m. L Mon.-Sat. noon-2:45. Br Sun. 10 a.m.-2:30. Tea Mon.-Sat. 3:45-6, Sun. from 4. Supper: Mon.-Sat. 6-midnight, Sun. to 11. (E)
AE, CB, DC, MC, V.

ROSA MEXICANO-1063 First Ave., at 58th St. (753-7407). Casual. Classic/contemporary regional Mexican. Spcls: open grill, sweetwater prawns in garlic, pozole, guacamole to order, pomegranate margaritas, menudo, moles, Res. nec. D daily 5-midnight, (M) AE, CB, DC, MC, V.

RUMPELMAYER'S-50 Central Park South, in the St. Moritz Hotel (755-5800). Casual. American. Spcls: old-fashioned ice cream soda and sundaes, chicken pot-pie, steaks and chops. Children's menu. B, L and D daily 7 a.m.-12:30 a.m. Pre-theater D 5-7. (M) AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM-150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.— 4:30. Tea Mon.—Fri. 3–5. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. (M)
AE, CB, DC, MC, TM, V.

SAN DOMENICO-240 Central Park South. (265-5959) Formal. Italian. SpcIs: shrimp and beans with Tuscan Forma. Italian. Speci: snrimp and beans with Iuscan olive oil, uovo in raviolo, muscovy duck with black olives, saddle of venison with juniper berries and grilled polenta. Res. nec. L Mon.—Fri. 11:45 a.m.— 230. D Mon.—Sat. 5:30-11:30, Sun. 4-10. Pre-theater D 5:30-7. Private parties for 40. (E)

AE. CR. DC. MC. V. SERENDIPITY 3-225 East 60th St.(838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.-Thu. 11:30 a.m.-12:30 a.m., Fri till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20-75. (I) AE, CB, DC, MC, TM, V.

YELLOWFINGER'S-200 E, 60th St. (751-8615). Casual Californian/Italian bistro. Spcls: fa'vecchia, pizza, hamburgers, grilled chicken salad with pine nuts. grilled specialties. No res. Open Mon.-Sat. noon-1 a.m., Sun. to midnight. (M) AE, CB, DC, MC, TM, V.

Ahove 60th Street, East Side

THE BOAT HOUSE CAFE-Central Park, nr. 72nd St. and Fifth Ave. (517-2233). Casual. Regional American. Spcls: chilled poached Pacific salmon, country style veal chop, seafood fettucine. Res. sug. L Mon.-Fri. noon-4, Sat.-Sun. from 11:30 a.m. D Mon.-Thu. 6-10, Fri.-Sun. to 11. Private parties for 25-100. Free trolley bus for the Boat House from E. and W. 72nd St. entrances from 7-midnight. (I-M) AE, CB, DC, MC, TM, V.

BOSCO-1049 Lexington Ave., bet. 74th-75th Sts. (535-8400), Casual, Italian, Spcls; antipasto alla Bosco, homemade pasta roll with ricotta and spinach in tomato sauce, veal scallopine alla Bosco. Res. sug. L daily 11:30 a.m.-4. D daily 5-11. Private parties for 45 (M) AE, CB, DC, MC, TM, V.

CAFE CROCODILE-354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: earré d'agneau Méditerrance, fish couscous, seared tuna with ginger and leeks. Res. nec. D only Mon.-Sat. 5:30-11. Prix fixe menu. Private parties for 16-24. Closed Sun. (M)

CAFE NOSIDAM-768 Madison Ave., bet, 65th-66th Sts. (717-5633). Casual. Italian-American. Spcls: lobster ravioli, double-cut veal chop with wild mushrooms, mixed seafood in tomato basil sauce. Res. sug. I. Mon -Sat. 11:30 a m -5. Br Sun. noon-3. D Mon.-Sat. 5-1 a.m., Sun. to 11. After-theater prix fixe D.(M)

CAFE PIERRE-The Pierre, 2 E. 61st St. (940-8185) Formal. Contemporary Continental. Spcls: fricassee of wild mushrooms, asparagus, and ricotta gnocchi; black bass filet served in artichoke broth; roast baby chicken with sauteed cepes, green beans and finger-ling potatoes. Res. sug. B daily 7 a.m.-10:30. L Mon.-Sat. noon-2:30. Br Sun. noon-2:30. D daily 6-10:30. S from 10:30. Pre-theater D Mon.-Sat. 6-7. Pianist daily 8-1 a.m. The Rotunda: English afternoon tea daily 3-5:30. (E) AE, CB, DC, MC, V.

CAFE WORD OF MOUTH-1012 Lexington Ave., bet. 72nd-73rd Sts. (249-5351). Casual. American-contemporary. Spcls: homemade soup, meat loaf sandwich on semolina bread with broccoli rape and fresh mozzarella cheese, chicken salad with Irish soda bread, lemon pound cake. No res. B Mon.-Fri. 8 a.m.-11 a.m. Br Sat. 9 a.m.-6. Sun. 10 a.m.-5. L Mon.-Fri. 11:30 a.m.-3:30. Tea Mon.-Fri. 3:30-6. AE, MC, TM, V

CAMPAGNOLA—1382 First Ave., at 74th St. (861– 1102). Dress opt. Italian. Spcls: penne alla vodka; grilled double-cut veal cop with portobello mush-rooms, rosemary and garlic. Res. nec. L Mon.-Fri. noon-3. D Tue.-Sat. 5-midnight, Sun.-Mon. 5-11. AE, CB, DC, MC, V. Pianist nightly. (M)

CARLYLE HOTEL-76th St. and Madison Ave. (744-1600). Café Carlyle: Dress opt. Buffet Br Sun. noon-3. D Tuc.-Sat. 6-11. Carlyle Restaurant: Formal. French. B Mon.-Sat. 7 a.m.-10:30 a.m., Sun. 8 a.m.-10:30 a.m. L Mon.-Sat. noon-3. Br Sun. noon-3. D daily 6-11. (M-E). Bemelmans Bar: Cocktails daily noon-1 a.m. Gallery: Tea daily 3-5:30. AE, CB, DC, MC, V.

CASALONE-1675 Third Ave., bet. 93rd-94th Sts. (369-1944/1948). Casual. Northern Italian. Spcls: polenta con ragu di funghi; insalata Casalone; black linguini with scallops, squid, shrimp and peppers in a light tomato sauce: 20 oz. Florentine steak cooked on woodburning grill. Res. sug. L daily noon-3. D di 5:30-11:30. (M) AF. MC. V

DEMARCHELIER-50 E. 86th St. (249-6300). Casual. French. Spels: fillet of Dover sole, pepper steak, grilled salmon with white wine sauce. Br Sun. noon-4. D daily 4-midnight. (M)

ELAINE'S-1703 Second Ave., bet, 88th and 89th Sts. (534-8103). Casual. Italian. Spcls: veal chop, cappel-lini romano, Norwegian salmon. Res. sug. D daily 5:30-2 a.m. Pianist Tue.-Sat. from 11. Private parties. AE, MC, V

FIRST WOK-1384 First Ave., at 74th St. (772-2435). Casual. Chinese. Spcls: orange flavor beef, crispy shrimp, sesame chicken. Res. sug. L Mon.-Fri. 11:30
a.m.-d. D Mon.-Thu. 4-11. Fri. to midnight. Sat. to 12:30 a.m., Sun, 1-11, (I-M)

GIRASOLE-151 E. 82nd St. (772-6690). Casual. Italian Spcls: orechietti, venison sauteed with red wine, osso buco. Res. nec. L daily noon-3. D Mon.-Sat. 5-midnight, Sun. to 11. Private parties for 35. (M)

ISLE OF CAPRI-1028 Third Ave., at 61st St. (223-96.26; 758-1828). Dress opt. Italian. Spcls: pennette alla Romana, veal Valdostana, red snauper marechiaro. Res. sug. L and D menu Mon.-Sat. noon-11. Enclosed sidewalk cafe. Closed Sun. (M) AE, CB, DC, MC, V.

JOJO-160 E. 64th St. (223-5656). Dress opt. French Spcls: goat cheese and potato terrine with arugula juice, duck breast with spring roll and tamarind vinai-grette, warm chocolate Valrhona cake with vanilla ice cream. Res. nec. L. Mon.-Fri. noon-2:30. D Mon.-

Thu. 6-11, Fri.-Sat. to 11:30. Private parties for 28.

LE CIRQUE-58 E. 65th St. (794-9292). Formal. French Spels: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. (E) AE, CB, DC. LETIZIA-1352 First Ave., bet. 72nd-73rd Sts. (517-

2244). Dress opt. Italian. Spcls: mezzaluna pasta stuffed with broccoli rape and shrimp, pheasant with wild mushrooms and truffles in a pastry crust, red snapper with vegetables in parchment. Res. sug. Open for L and D Sun,—Thu, poon—midnight, Fri.— Sat. to 1 a.m. Private parties for 80-100, Pianist nightly (M-F) AE, CB, DC, MC, V.

MARK'S-25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.=11 a.m. 1. Mon.=Sat. 11:30 a.m.=2:30 Br Sun. 11:30 a.m.-2:30. Afternoon tea daily 2:30-5:30. D daily 6:30 –10:30. Banquets for 25–200. (E) AE, CB, DC, MC, V.

MAZZEI-1564 Second Ave., bet. 81st-82nd Sts. (628-3131). Casual. Southern Italian. Spcls: grilled veal chop, baked monk fish, baked whole red snapper. sug. D only daily 5:30-11:30. Private parti 40 (F) AE, CB, DC, MC, V.

MULHOLLAND DRIVE CAFE-1059 Third Ave., at 63rd St. (319-7740). Casual. American-Italian. Spcls: chicken pot-pie, sauteed crab cakes, chicken piccata. Res. sug. L Mon.-Sat. 11:30 a.m.-5. Br Sun. 11:30 a.m.-4. D Mon.-Thu. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. (M)

AE, DC, MC, V.

MINO'S-1354 First Ave., bet. 72nd-73rd Sts. (988-0002). Casual. Italian. Spcls: tortim di mozzarella alla Romana, spaghetti poveraccio, combinazione alla griglia Italiana. Res. sug. L daily noon-5. D Mon.-Thu. 5-11, Fri.-Sat. to midnight, Sun. 5-10. Jazz pianist Tue.-Sat. 8:30-12:30 a.m. (M)

AE, DC, MC, V. PARK AVENUE CAFE-63rd St. at Park Ave. (644-1900). Casual. American. Spcls: spit-roasted leg of lamb and lamb chops with tomato couscous, grilled swordfish chop with herbs and lemon. Res. sug. L Mon.-Fri. 11:30 a.m.-2:30. Br Sun. 11 a.m.-2. D Mon.-Sat. 5:30-10:45, Sun. 4:30-9:30. Private parties for 30-80.(E) AE, DC, MC, V.

THE POLO-840 Madison Ave., at 69th St. (439-4835). Casual. Contemporary American. Spels: terrine of fresh foic gras with tiny green beans and sundried cherry compote; strudel wrapped shrimp with shaved



four flavors. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. Also Hunan Park II, 721 Columbus Ave., at 95th St. (222-6511). (I) IL DUOMO—200 West End Ave., at 69th St. (787-4100). Casual. Northern Italian. Spcis: homemade tortelloni stuffed with pumpkin and creamy porchini

sauce, veal chop Partenopea, scampi griglia. Res. sug. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Sat. 4:30-11:30, Sun. 3:30-11:30. Private parties for 20. (M) O'NEAL'S-49 W. 64th St. (787-4663). Casual. American. Spcls: hamburger, grilled mahi mahi, chicken pot-pic. Res. sug. B Mon.-Fri. 8 a.m.-11:30 a.m., Sat. 10 a.m.-noon, L Mon.-Sat. 11:30 a.m.,-4:30. Br Sun. 10-4. D Mon.-Sat. 4:30-midnight, Sun. 4-mid-night. Private parties for 175. Pianist Fri.-Sun. (M)

AE, CB, DC, MC, V. PICHOLINE-35 W. 64th St. (724-8585), Casual, Frenchmediterranean. Spels: octopus salad with fennel, potato and lemon-pepper vinaigrette; whole roasted fish; Moroccan cured salmon with chickpea salad and pancake. Res. sug. L Tue.-Sat. 11:45 a.m.-2:15. D Mon.-Thu. 5:30-11:30, Fri.-Sat. till midnight. Pri-

vate parties for 45-80. Closed Sun. (M)

SIDEWALKERS'-12 W. 72nd St. (799-6070). Casual Regional American Seafood. Spcls: Maryland blue claw spiced crab, fresh lump crabcakes, fresh fish and shellfish. Res. sug. D Mon.-Fri. 5-11, Sat. to 11:30, Sun. 4-10. Private parties for 15-125. (M)

AE, DC, MC, TM, V.

SYLVIA'S-328 Lenox Ave., bet. 126th-127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spareribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.-Fri. 7:30 a.m.-1. L Mon.-Sat. 11 a.m.-3. Br Sun. 1-7. D Mon.-Sat. 3-10:30. (I) No credit cards

TAVERN ON THE GREEN-Central Park at 67th St. (873-32(0). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp with wild rice, classic Caesar salad. Res. sug. L Mon.-Fri. noon-3:45. D Sun.-Thu. 5:30-11:30, Fri.-Sat. 5midnight. Br Sat.-Sun. 10 a.m.-3:45. Private parties for 15-15(0), (E) AE, CB, DC, MC, V.

BROOKLYN

THE RIVER CAFE-1 Water St. (718-522-5200). Jacket required. American, Spcls: sauteed foic gras with pumpkin seeds and pear, rack of lamb in a chestnut meal crust, salmon seared with ginger and cracked neat crust, samon scared with ginger and cracked pepper, Valthona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L. Mon.—Fri. noon— 230. Br Sat. noon—2:30, Sun. 11:30—2:30. D nightly 6–11:30. Pianist nightly. (E) AE, CB, DC, MC, V.

OUEENS

PICCOLA VENEZIA-4201 28th Ave., Astoria (718-721-8470). Casual. Northern Italian, Spels; fuzzi grappa, rack of lamb, grilled snapper, Res. nec, L and D Mon.- Fri. noon-10:30, Sat. 4:30-11:30, Sun. 2-10, Private parties for 85. (M) AE, CB, DC, MC, V.

RALPH'S ITALIAN RESTAURANT-75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian Spcls: veal rollatini, spaghetti carbonara, chicken Val-dostana. Res. sug. Open Mon.—Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. AE, DC, TM, V.

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.-Fri. noon-11, Sat. 4midnight, Sun. 2–11. Complete L. Closed Mon. (I-M) AE, DC, MC, V.

WATER'S EDGE-44th Drive at the East River (718-482-0033). Jacket required. American/continental. Spels: grilled shrimp tostada with tomato corn salad, yogurt curd and avocado; roast rack of lamb with yogurt cura and avocado; rosst rack of name with chickpea pancake and grilled vegetable kabob with mint chutney; roast filet of grouper with sauteed greens and gazpacho broth. Res. sug. L Mon.—Fri. noon—3. D Mon.—Sat. 6–11. Ent. Tue.—Sat. Private parties for 400. Free ferry service from Manhattan.
Closed Sun. (E)

AE. CB. DC. MC. V. AE, CB, DC, MC, V.



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BAR - RESTAURANT 77 HUDSON ST. N.Y.C. TRIBECA. RESERVATIONS CALL 233-3287

fennel, mesclun greens and tomato nicoise; caramelized swordfish with asparagus, sweet vegetable pan broth and artichoke. Res. sug. B daily 7 a.m.-10 a.m. Br Sun. noon-2:30. L daily noon-2:30. D daily 6-10. Private parties for 10-40, (E) AE, CB, DC, MC, V.

POST HOUSE-28 E. 63rd St. in the Lowell Hotel (935-2888). Dress opt. American. Spcls: prime filet mignon, cajun rib steak, crab cakes, fresh seafood. Res. sug. L Mon.-Fri. noon-4:30. D daily 5-mid-AE, CB, DC, MC, V. night. (E) PRIMOLA-1226 Second Ave., at 64th St. (758-1775).

Casual, Italian. Spcls: panzoti Genovese, imported branzino grilled with fresh herbs, roast weal thinly sliced with roast potatoes. Res. nec. L Mon.—Fri. noon—3. D Mon.—Sat. 5—michight, Sun. 5—11. (M—E)

REGENCY HOTEL—540 Park Ave., at 61st St. (759-4100). 540 Park: Jacket required. American. Spcls: red snapper napolean with shoestring potato and onion tomato salad, roast peppered tuna with scallion mashed potatoes and spinach lemon-apricot crust, roast free range chicken with provencal herb sauce. Res. sug. B daily 7 a.m.-11 a.m. L Mon.-Sat. noon-3. D daily 6-10. Br Sun. noon-3. Guitarist Fri.- Sat. AE, CB, DC, MC, V. from 6-10. (M)

RUPPERT'S-1662 Third Ave., at 93rd St. (831-1900). Casual, Continental/American, Spcls: steamed mussels, roasted tarragon chicken, grilled fresh tuna steak served warm over Caesar salad, steamed vegetables plate with rice and vinaigrette. L Mon.-Fri. 11:30 a.m.-4. D Sun.-Thu. 5-12.30 a.m. Fri.-Sat. to 1 a.m. Bar till 2 a.m. Br Sat. 11:30 a.m.-4, Sun. from 11 a.m. (I) AE, DC, MC, V.

SEL & POIVRE—853 Lexington Ave., bet. 64th-65th Sts. (517-5780). Casual. French-American. Spcls: steak au poivre, roasted duck with brandied berries, Moroccan couscous (Fri.-Sat. only). Res. sug. L daily noon-5. Br Sun noon-4. D daily 5-11. (M) AE, CB, DC, MC, V.

SIGN OF THE DOVE-1110 Third Ave., at 65th St. (861-8080). Dress opt. American. Spcls: butternut squash ravioli, ricotta, parmesan and sage butter; pan-seared tuna in a green curry broth, oriental greens and dried shiitakes; venison loin with prunes and apples, parsnip purce and red wine sauce. Res. sug. L Tue,-Fri. noon-2:30. Br Sat.-Sun. 11:30 a.m.-2:30. D Mon.-Fri. 6-11, Sat. 5:30-11:30, Sun. 6-10, Private parties AE, CB, DC, MC, TM, V. for 150, (E)

Above 60th Street, West Side

CAFE DES ARTISTES-1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.-Fri. noon-3. Br Sat. noon-3, Sun 10-3. D Mon.-Sat. 5:30-12:30 a.m., Sun. 5-11. (M-E) AE, CB, DC, MC, V. CARMINE'S—2450 Broadway, bet. 90th-91st Sts. (362-2200). Casual. Homestyle Italian. Spcls: hot anti-

pasto platter, mixed seafood pasta, chicken contadina. Res. sug. for 6 or more. D Mon.-Thu. 5-11, Fri.-Sat. to midnight, Sun. 2-10, (M) CONSERVATORY-15 Central Park West, bet. 61st-

62nd Sts., in the Mayflower Hotel (581-0896). Casual, Continental, Spcls: grilled fresh fish, pasta, linguini fruitta de mare. B daily 7 a.m.-11:30 a.m. L daily 11:30 a.m.-4. Prix fixe Br Sun. noon-4:30. D daily 4-midnight. Pre-theater D 5-7. Private parties AE, CB, DC, MC, V. for 1(X), (M)

COPELAND'S-547 W. 145th St. (234-2357). Casual. Soul/creole. Spcls: barbecued spare-ribs, braised oxtail, jambalaya, Louisiana gumbo. Res. sug. Gospel Br Sun. 11:30 a.m.-3. D Mon.-Thu. 4:30-11, Fri.-Sat. to midnight, Sun. 3-11. Jazz Tue.-Sat. (M) AE, DC, MC, V.

FISHIN EDDIES-73 W. 71st St. (874-3474). Casual. American-Italian-seafood. Spcls: raw bar, linguini with clams, lobsters, steamed mussels with white wine and garlic, smoked tuna carpaccio. Res. sug. D only Mon.-Sat. 5-midnight, Sun. 5-11. (M) AE, CB, DC, MC, V.

FUIIYAMA MAMA-467 Columbus Ave., bet. 82nd-83rd Sts. (769-1144). Casual. Japanese. Spcls: sushi, sashimi, steamed dumpling, batter-fried calamari. Res. sug. D only Mon.-Thu. 6-midnight, Fri.- Sat. to 1 a.m., Sun. 5-11. (M)

NUNAN PARK-235 Columbus Ave., bet. 70th-71st Sts. (724-4411). Casual. Hunan. Spcls: shrimp and pork Hunan style, Lake Tung Ting shrimp, beef with

114 NEW YORK/MAY 2, 1994



COMPILED BY VIVIAN BARAD

MUSIC AND DANCE DIRECTORY Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (581-1212). Joyce Theater, 175 Eighth Avc. at 19th St. (242-0800).

Kaye Playhouse, 68th St., between Park and Lexington Aves. (772-4448)

Lincoln Center: 62nd-66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (875-5050): Avery Fisher Hall (875-5030); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570); Walter Reade Theater (875-5600).

Madison Square Garden and The Paramount. Seventh Ave. at 33rd St. (465-6741).

Merkin Concert Hall, Abraham Goodman House. 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949). Miller Theatre, Broadway and 116th St. (854-7799).

92nd St. Y, on Lexington Ave. (996-1100). Radio City Music Hall, Sixth Ave. and 50th St.

(247-4777) Symphony Space, Broadway at 95th St. (864-5400). Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, de-pending on availability, six days a week: Tue.-Sun., noon-2 and 3-7. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, April 27

JESSYE NORMAN, soprano. Benefit concert with the Orchestra of St. Luke's. Works by Purcell, Liszt, Strauss.

others. Avery Fisher Hall at 8, \$50-\$75. KATHLEEN BATTLE-Carnegie Hall at 8. Sold out.

RIVERSIDE SYMPHONY, George Rothman conducting. With pianist Havard Gimse. Works by Hartke, Prokofiev, Mozart. Alice Tully Hall at 8. \$14-\$25. SCHUBERTIADE-Kalichstein-Laredo-Robinson Trio,

violist Michael Tree, and others. Works by Schubert, Rorem. 92nd Street Y at 8. \$22.50 and \$25 JAMES BENNETT and VAHGUARD ENSEMBLE-Works by

Bennett, others. Merkin Concert Hall at 8, \$15. RACHEL FRANKLIN, pianist. Works by Liszt, Chopin, Zarebski, others. Weill Recital Hall at 8, \$10.

HEW YORK WOODWIND QUINTET-Works by Stravinsky, Musgrave, others. Paul Hall, Juilliard School, 60 Lin-coln Center Plaza (769-7406). Free; tickets required.

MARILYN NONKEN, pianist. All-Schoenberg program. Christ and St. Stephen's Church, 120 W. 69th St. (787-2755), at 7:30. \$9.

AGNIESZKA OSIECKA, poet/lyricist. With musicians Anna Szalapak, Zygmunt Konieczy, and Michael Poltorak. A program of popular Polish songs. Library Museum, Lincoln Center, at 3. Free.

FRANCIS HEILBUT, pianist. All-Mozart program. Federal Hall, 26 Wall St. (866-2086), at 12:30. Free.

LOREN SCHOENBERG, saxophonist, and MICHAEL WEISS, ianist. Tribute to Ellington. St. Peter's Church, Lexseton Ave. at 54th St. (935-2200), at 12:30, \$4.

Thursday, April 28

NEW YORK PHILHARMONIC, Mariss Jansons conducting. Featuring pianist Yefim Bronfman. Works by Rossini, Rachmaninoff, Sibelius, Avery Fisher Hall at 8. \$10-\$55

SCHUBERTIADE—Baritone Hermann Prey and pianists Leonard Hokanson and Joseph Kalichstein. All-Schu-bert program. 92nd Street Y at 8. \$25.

MIDDLE SCHOOL SALUTE TO MUSIC-Manhatran Concert Band Brooklyn Concert Band and Orchestra and the I.S. 143 (Manhattan) Chorus. Works by Vaughan Williams, Sousa, others, Camegie Hall at 7:30, \$5.50-\$12.

PETER HIMMELMAN & BAHD-Pop. Irving Plaza, 17 Irving Pl., at 15th St. (777-6800), at 9. \$17 and \$22.

INTERPRETATIONS-Reed player Anthony Braxton and electronic instrumentalist Richard Teitelbaum, Merkin Concert Hall at 8, \$10. NEW YORK PHILOMUSICA CHAMBER ENSEMBLE-Works

by Harbison, Milhaud, Dvorak. Racquet & Tennis Club. 370 Park Ave., at 52nd St. (580–9933), at 8, \$20. ALL-CITY HIGH SCHOOL CONCERT—Featuring a jazz en-semble, orchestra, and marching band. Alice Tully Hall at 8. Free.

AGUSTIN MARURI, guitarist, and KEVIN JONES, violoncellist, Works by Vivaldi, Falla, others, Spanish Institute, 684 Park Ave. (628-0420), at 6, \$10,

FESTIVAL OF MIXOLOGY-"Adventures in Structured Noise," technology and media mixes with music. Roulette, 228 W. Broadway (219-8242), at 9. \$7.

LORENZ EHRSAM, pianist. Works by Bach, Scriabin, Schumann, others. Swiss Institute, 35 W. 67th St. (496-1759), at 7. Free.

BARGEMUSIC-Pianist Wu Han, violinist Carmit Zori, and hom player David Jolley. Works by Mozart, Harbison, Brahms. Under the Brooklyn Bridge, Brooklyn (718-624-4061), at 7:30, \$20.

Friday, April 29

ST. CECILIA CHORUS AND ORCHESTRA, David Randolph conducting. Works by Mendelssohn, Orff. Carnegie Hall at 8, \$12-\$40. **NEW YORK PHILHARMONIC—Sec 4/28.**

CONCERT ROYAL, led by James Richman. Featuring bassbaritone Bernard Deletre. Works by Rameau, Coup rin, others. Florence Gould Hall, 55 E. 59th St. (355-6160), at 8, \$18,

JUILLIARD SYMPHONY, Otto-Werner Mueller conducting. With pianist John Root. Works by Mozart, Pro-kofiev. Alice Tully Hall (769-7406), at 8. Free; tickets

required. WAVERLY CONSORT-Early music by Wilkes, Dowland, Byrd, others. Metropolitan Museum at 8. \$20.

DEEP IN THE HEART OF TEXAS-The Folk Festival continues with T.D. Bell, Erbie Bowser, Ronnie Dawson and High Noon, and Mingo Saldivar. Weill Recital Hall at 8, \$20.

FESTIVAL OF MIXOLOGY-Sec 4/28

NEW JUILLIARD ENSEMBLE-Works by Mendes, Bibik. Sosa, others. New Recital Space, Juilliard School, 60 Lincoln Center Plaza (799-5000, ext. 207), at 8. Free. GATE, HAINO KEUI, and SLANT 6-Alternative rock.

With Thurston Moore, Thread Waxing Space, 476 Broadway, at Broome St. (966-9520), at 8:30. \$10.

MSM CHAMBER WINDS, Gene Young conducting. Works by Milhaud, Debussy, Hindemith. Manhattan School of Music, Broadway and 122nd St. (749-3300), at 8. Free.

SOUL PURPOSE-R&B band. Centerfold Coffeehouse at the Church of St. Paul and St. Andrew, 263 W. 86th St. (866-4454), at 8. \$7-\$10.

BIG BLACK, percussionist, and HARRY WITTAKER, pianist. Tribute to John Coltrane. Lotus Fine Arts Center. 109 W. 27th St. (627-1076), at 7:30. \$10.

DMITRY RACHMANOV, pianist. All-Scriabin program. Roerich Museum, 319 W. 107th St. (864-7752), at 8. Free

Saturday, April 30

MILTON KEYHES CITY ORCHESTRA, led by Hilary Davan Wetton. Works by Cimarosa, Haydn, others. Weill Recital Hall at 2:30. \$20.

TERRY EDER, pianist. Works by Schubert, Ravel, Ko-dalv. Roosevelt Birthplace, 28 E. 20th St. (866-2086), at 2 \$2

ROMAN MARKOWICZ, pianist. All-Beethoven program. Library Museum, Lincoln Center, at 2:30. Free.

NEW FACES/NEW VOICES/NEW VISIONS-Jazz com Traces with voice (Within) (premiere). Richard Harper conducting. With vocalists Jeanne Lee, Andy Bey, and others. Aaron Davis Hall, 135th St. and Convent Avc. (650-7100), at 7:30. \$12.

VAISAKHI MELA-Benefit concert of Indian music with Hans Raj Hans, Upasna Singh, Manjeet Kular, Satwinder Biti Harbhajan Mann, and Jaswinder Bha-lia. The Paramount at 7:30. \$25-\$50.

NEW YORK VIRTUOSO & CANTICUM NOVUM SINGERS. Harold Rosenbaum conducting. With soprano Julianne Baird, mezzo-soprano Jennifer Lane, tenor Patrick Romano, and baritone David Arnold. Bach's Mass in B minor. Alice Tully Hall at 8. \$12-\$30. HEW YORK PHILHARMONIC-See 4/28

DOMINICAN ROOTS MUSIC FESTIVAL-Featuring Cieguito de Nagua, Espiritu Dominicano, and Asadife. Aaron Davis Hall. 135th St. and Convent Ave. (650-7100), at 8. \$15.

A COUNTRY HOOT-The Folk Festival's grand finale with Ricky Skaggs, Alison Krauss and Union Station, the Johnson Mountain Boys, and Mingo Saldivar. Carnegie Hall at 8. \$12-\$50.

HEW YORK CHAMBER SYMPHONY, violinist Nadja Saler-no-Sonnenberg conducting. All-Bach program. 92nd Street Y at 8. \$25 and \$30.

ACAPPELLOOZA—A cappella groups from various col-leges and universities. Miller Theatre at 8. \$5.

JACKLYH SCHNEIDER, soprano. With pianist Elyane Laussade. Works by Mahler, Strauss, Schumann, others. Christ and St. Stephen's Church, 120 W. 69th St. (787-2755), at 8. \$10.

YO LA TENGO-Alternative rock. With Combustible Edison. Thread Waxing Space, 476 Broadway, at Broome St. (966-9520), at 8:30. \$10.

YOUNG SOON KOOK, soprano. Works by Marcello, Liszt, Faure, others. Merkin Concert Hall at 9. \$15.

FRANK HEWITT QUARTET-Jazz. University of the Streets, 130 E. 7th St., at Ave. A (254-9300), at 9. \$10. FESTIVAL OF MIXOLOGY-Sec 4/28.

WILLIE COLON and RAY BARRETTO and his orchestra. Big band latin music. BAM Opera House, 30 Lafayette Ave., Brooklyn (307-4100), at 8. \$10-\$24.

Sunday, May 1

THIRD STREET MUSIC SCHOOL BENEFIT CONCERT—Performed by young musicians, ages 8 to 18. Works by Bach, Vivaldi, Leo, others. Benefit for Child Life/-GMHC. St. Mark's in-the-Bowery, Second Ave. and 10th St. (777-3240), at 1:15. \$5.

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MUSIC & DANCE

MILTON KEYNES CHAMBER ORCHESTRA, Hilary Davan Wetton conducting. Works by Wesley, Arnold, Bee-thoven, others. Town Hall at 2. \$5-\$7.50.

NEW YORK MANDOLIN ORCNESTRA, Mark Ettinger conducting. Works by Mozart, Sibelius, Gluck. Wash-ington Irving H.S., Irving Pl. and 17th St. (355-6715), at 2. \$10 at door. CNORAL SYMPHONY SOCIETY & CANTATA SINGERS, Da-

vid Labovitz conducting. Handel's Heroiles. Christ and St. Stephen's Church, 120 W. 69th St. (787-2755), at 2, \$15 at door. OMEGA ENSEMBLE-Works by Glinka, Chopin, others.

Fifth Avenue Presbyterian Church, at 55th St. (362-2723), at 2. Free.

R. WELLINGTON JONES, pianist. Works by Weill, Bach, others. Rutgers Presbyterian Church, 73rd St. and Broadway (877-8227), at 2:30. \$10.

WIND TRIO OF NEW YORK-With pianist Jon Klibonoff. Works by Tomasi, Ibert, Poulenc, others. Kosciuszko Foundation, 15 E. 65th St. (734-2130), at 2:45. \$15. METROPOLITAN OPERA ORCNESTRA-Carnegie Hall at 3. Sold out.

NEW YORK PHILNARMONIC ENSEMBLES-With baritone William Metcalfe, pianist Yefim Bronfman, and others. Works by Dvorak, Stich, Barber. Merkin Concert Hall at 3. \$15. FLORENCE GOULD NALL CNAMBER PLAYERS-With bari-

tone Philip Frohnmayer. Works by Dalbavic (premicre), Ravel, Devienne, others. Florence Gould Hall, 55 E. 95th St. (355-6160), at 3. \$15. NEW FACES/NEW VOICES/NEW VISIONS-Sec 4/30. To-

day at 3

FREDDIE BRYANT QUINTET-Jazz. Manna Mini Theatre, 338 E. 106th St. (722-8223), at 4. \$10; \$12 at door CNAMBER MUSIC SOCIETY-With the Guarneri String Quartet. Works by Schubert, Beethoven, Mendelssohn. Alice Tully Hall at 5, \$18 and \$28.

DIANE BATTERSBY, pianist. Works by Scarlatti, Debussy, Rachmaninoff, Prokofiev. Roerich Museum, 319 W. 107th St. (864-7752), at 5. Free. DOMINICAN ROOTS MUSIC FESTIVAL-Sec 4/30, Today's

concert at Symphony Space, Broadway at 95th St. (864-5400), at 7. NEW WORLD GUITAR TRIO—Works by Vivaldi, Debus-sy, Meijering, others. Church of the Advent Hope,

111 E. 87th St. (534-8245), at 7. Free.

IMPROVISORS COLLECTIVE—Avant garde jazz music, dance, and poetry. Context Studio, 28 Ave. A (925– 5256), at 7. \$7. GOLIARD, Patricia Handy conducting. With soprano Cheryl Marshall. Works by Schubert, Britten,

Schonthal, others. Merkin Concert Hall at 7:30. \$15 FLORIDA YOUTH CHORALE, Charlene Archibeque conducting. Works by Mendelssohn, Wilberg, Mozart, others. Carnegie Hall at 8. \$15 and \$20.

GEORGE LEWIS, trombonist/composer. Experimental. Roulette, 228 W. Broadway (219-8242), at 9. \$7.

BARGEMUSIC-See 5/1. Tonight at 4. \$23. BROOKLYN CHAMBER ORCNESTRA, Laurie Friedman

conducting. With the Regina Opera Company. Works by Mozart, others. Regina Hall, 65th St. and Twelfth Ave., Brooklyn (718–232-3555), at 4. \$5.

Monday, May 2

ALFRED BRENDEL, pianist. All-Beethoven program. Carnegie Hall at 8, \$12-\$50. MARILYN NORNE, mezzo-soprano. With pianist Martin Katz. Works by Rossini, Schumann, Bolcom. Weill

Recital Hall at 8. \$70.

NEW YORK NEW MUSIC ENSEMBLE, Linda Bouchard conducting. Works by Fine (premiere), Bouchard (premiere), others. Merkin Concert Hall at 8. \$12.

SALVATORE MOLTISANTI, pianist. Works by Cimarosa, Messiaen, Crumb. St. Paul's Chapel, Broadway and Fulton St. (602-0747), at noon. \$2

ROBERTA PETERS, soprano, and others. Works by Rodgers, Kern, Verdi, others. Bryant Park, Sixth Ave. and 42nd St. (983-4142), at 12:30. Free.

Tuesday, May 3

NEW YORK PHILHARMONIC-See 4/28. Tonight at 7:30. CHAMBER MUSIC SOCIETY-See 5/1. Tonight at 7:30.

KAORI HASEGAWA, violinist, and MICHAEL CALDWELL,

pianist. Works by Bach, Brahms, Bloch, Beethoven Merkin Concert Hall at 8, \$12. FRATERNITE NOTRE DAME FRENCH CHORUS-Benefit

concert of Gregorian, Haitian, and European choral works. Weill Recital Hall at 8, \$20. NUGO GOLDENZWEIG, pianist. Works by Castro, Ianza, Ginastera. Greenwich House Music School, 46 Bar-

row St. (242-4770), at 8. \$15 GUSTAVO DIAZ JEREZ, pianist. Works by Albeniz, Falla, Beethoven, Cavaterra. Spanish Institute, 684 Park

Ave. (628-0420), at 6. \$10. JOHN WEAVER, MCNEIL ROBINSON, and GERRE HAN-COCK, organists. Works by Bach, Franck, Dupre, others. Benefit for the American Guild of Organists, St. Thomas Church, Fifth Ave. and 53rd St. (989-4678),

OPERA

at 8, \$25 and \$50

AMATO OPERA-319 Bowery (228-8200), 4/29 and 4/30 at 7:30: Verdi's Falstaff, \$16

I GIULLARI DI PIAZZA-Theatre for the New City, 155 First Ave., at Tenth Ave. (254-1109). 4/30 and 5/1 at 3: Il Viaggio della Madonna Nera, a folk opera based on the cult of the Black Virgin in Southern Italy. \$10.

VILLAGE LIGHT OPERA GROUP—Haft Auditorium, F.I.T., 227 W. 27th St. (279-4200). 4/28-30 at 8, 5/1 at 2: Lehar's The Merry Widow. \$10-\$20.

DANCE

New York City Ballet

NEW YORK STATE THEATER-Through 6/26. Tickets: \$10-\$62, 4/28 and 4/29 at 8; 4/30 at 2 and 8; 5/1 at 1 (family benefit) and 6; 5/3 at 8; Sleeping Beauty,

American Ballet Theatre

METROPOLITAN OPERA HOUSE-Through 6/4. Tickets: \$16-\$95, 4/27 at 2 and 8: 4/28 at 8: Swan Lake, 4/29 at 8: Les Sylphides; Kudelka (premiere); Gala Perfor-mance. 4/30 at 2: Symphonie Concertante; Gala Perfor-mance; Sinfonietta. 4/30 at 8: Les Sylphides; Gala Performance; Sinfonietta. 5/2 at 8: Gala Performe nie Concertante; Lubovitch's The Red Shoes. 5/3 at 8: Airs; Kudelka (premiere); Sinfonietta

Trisha Brown Dance Company

JOYCE THEATER-5/3-5/8. Tickets: \$30. 5/3 at 7:30: If You Couldn't See Me (premiere); Newark; Another Story as in Falling: For M.G.: The Movie.

Other

NILARY EASTON & COMPANY-Danspace Project at St. Mark's Church, Second Ave. and 10th St. (674-8194). 4/28-5/1 at 8:30: Life Size (premiere) and more. \$10.

NUMPNREY-WEIDMAN GALA-Kaye Playhouse. 5/1 at 5: A program of rarely seen dance works by Doris Humphrey and Charles Weidman. \$20 and \$28.

JENNIFER MULLER/THE WORKS-Kaye Playhouse. 5/3-5/8. 5/3 at 7:30: Point of View, a Case of Persimmons and Picasso (premiere), an evening-length work examining Picasso's creative legacy. \$18 and \$25

KAREN BAMONTE DANCE WORKS-Dance Theater Workshop, 219 W. 19th St. (924–0077). 4/28–5/1 at 8: "Anthology," a program of works including Others Journey and The Open Palm (premiere). \$12.

LAURA DEAN MUSICIANS AND DANCERS-Joyce Theater. 4/26-4/30 at 8; 5/1 at 2 and 7:30: Ecstasy; Infinity; Sky Light. \$25.

LAURA PAWEL DANCE COMPANY—Context Hall, 28 Ave. A, bet. 2nd and 3rd Sts. (873–9873). 4/29 and 4/30 at 8; 5/1 at 3: Quandaries and two premieres, with live music by Eleanor Hovda and Phil Stone. \$10.

RICHARD BULL DANCE THEATRE-Warren Street Performance Loft, 46 Warren St. (732-3149), 4/30 at 8: Recursions, a dance/theater work. \$10.

TINA CROLL & KATHY WILDBERGER-Cunningham Studio, 55 Bethune St. (304-0523). 4/29 at 9; 4/30 and 5/1 at 8: Double Dance Festival with guest artist Sean Curran, \$12.

CHILDREN

COMPILED BY VIVIAN BARAD

- NEW YORK YOUTH THEATER—For ages 8 and up. 4/28 and 4/29 at 8, 4/30 at 2 and 8, 5/1 at 3. Suzan Zeder's Doors, a drama about divorce seen through a child's eyes. A boy named Jeff, played by Damian Washington, tries to keep his parents together. Thomss Jackson directs. 422 W. 57th St., bet. Ninth and Tenth Aves, (315–1373), \$5, dublis \$7.50, reserve.
- HEW YORK CITY BALLET—For ages 6 and up. 5/1 at 1: Sleeping Beauty Farnily Benefit, see this magical ballet, then go back stage to meet the dancers. New York State Theater, Lincoln Center (870-588), \$150 and up (includes reception); reserve. For the regular NYCB schedul see "Music & Dance." page 116.
- WORLD TURE OF FIGURE SKATING CHAMPIDHS—For all ages, 5/2 at 8: Olympic and World Champion skaters including Oksana Baiul, Brian Boitano, Elvis Stojko, Nancy Kerrigan, and others. Madison Source Garden (465-6741), 339 and 849: reserve.
- RINGLING BROTHERS AND BARHUM & BAILEY CIRCUS-For all ages. Through 4/30: The 124th edition of The Greatest Show on Earth. Madison Square Garden. 39.50-316.50. Call for schedule information (465-6741). or for tickets (307-7171).
- BROADWAY ARTS BENEFIT—For ages 5 and up. 5/1 at 2: New York premiere screening of Mrs. Piggle-Wiggle, starring Jean Stapleton. Walter Reade Theater, Lincoln Center (245-4680, ext. 323). 335 (includes reception): reserve.
- DISHEY'S BEAUTY AND THE BEAST—See "Theater Listings," page 94. N.B.: The show runs two hours and thirty minutes.
- DANCE THEATER WDRKSHDP—For ages 5 and up. 4/30 at 3: Choreographer Tim Hadel presents Do Snakes Have Tails? A dance program exploring the humorous side of family relationships. 219 W. 19th St. (924-077). 86; adults \$12; reserve.
- THE KITCHEN—For all ages. 4/30: Future Stock 2, an aftermoon marathon of short video, poetry, dance, and music presentations by kids. From 2 to 3, 5–7 year olds take the stage; from 3:50 to 4:30, 8–12 year olds; from 5 to 6, 13–17 year olds; at 6:03, a performance of African music and dance by Battoto Yetu. 512 W. 19th St. (255-5793), Sc. adults \$10 reserve.
- BATTERY PARK EVENTS—For all ages. 4/30 from 10:30 a.m. to noon: Drawing in the Park, an art and nature workshop. Esplanade Plaza, on the Hudson River, off Liberty St. (267-9700, ext. 240). Free; reserve.
- 80 STAGE PRODUCTIONS—For ages 4 and up. 4(A) and 5/1 ar3: Barry Kening's musical The Garbage Cantata. A connectic and educational look at garbage with help from large-chan-life uppers made of recycled materials like French chanteuse Silly Ann Mound-of-Drecky. Card Comicelli directs. Emily Dickinson Theatre, P.S. 75, 735 West End Ave. (666–1716). 56; adults 58: reserve.
- SOUTH STREET SEAPORT—For all ages. 4/30 from 10 a.m. to 5; 5/1 from 11 a.m. to 5: Gymnasties, storytelling, pupper shows, clowns, and more at Family Funday. Water and Fulton Sts. (732–7678), Free.
- SUHDAY SCHECE SPECTACULAR—For ages 6–10. 5/1 from 10 a.m. to noon: Ecology, learn about plants and animals on this field trip to Central Park. 92nd Street Y, 1395 Lexington Ave. (996–1100). Adult with child, \$40; each additional child, \$10; reserve.
- STDMP1—For ages 5 and up. Tues.—Fin at 8, Sat. at 7 and 10-45; Sun. at 3 and 7. Steve McNicholas and Luke Crosswell Exclusion in the Compt. With no plot of dialogue, rhythm carries the performance and found objects, scavenged from trash heaps, serve as instruments. Orpheum Theatre, 126. Second Ave. 477-2477, ≥25 ou and \$29.95 ye receive.

- CITY LIGHTS YOUTH THEATRE—For ages 11–14. 4/30 at 3: Barry Kornhauser leads a Playwriting Workshop: create a play using improvisation instead of pencil and paper. City Center Studios, 130 W. 56th St. (262– 0200). 33; adults \$5; reserve.
- THIRTEEHTH STREET REPERTORY COMPANY—For ages 4 and up. 4/30 and 5/1 at 1: Will Barilet's Rumple Who?, a musical based on Rumpetsitistin. Rita Williams directs. 50 W. 13th St. (675-6677), \$4; reserve.
- ROLLER-SKATING AT THE ROXY—For ages 4–14. Sun. from 2 to 6: A supervised afternoon just for kids at the Roxy's 5,504-square-foot roller rink. 515 W. 18th St., bet. Tenth and Eleventh Aves. (645–5150). \$7.50; adults \$9.50: skate rental \$1.50: call in advance.
- FESTIMALS AND FAIRS—For all ages. 4/30 from 11 am. to 3: Hayrides. amonowals, face-painting, and more at the Columbia Greenhouse Nursery School Spring Fair. 116th St., bet. Amsterdam Ave. and Morningside Dr. (666-4796). Free. Raindate: 571 ... for all ages. 531 from 11 am. to 6 Klezmer 671 ... for all ages. 531 from 11 am. to 6 Klezmer 672 distance for all ages. 4/30 from 10 am. to 5: East Village Renaissance Fair features alway 50%. Green 1. For all ages. 4/30 from 10 am. to 5: East Village Renaissance Fair features alway 50%. Groutly during, more Medically of the formation of the features of the f
- MARIOMETTE THEATER—Sponsored by the City Parks Foundation. For ages 3 and up. Tues.—Fri. at 10:30 a.m. and noon; Sat. at noon and 3: The True Story of Rumpelstillskin, the story of an odd little man who spins straw into gold for the Miller's daughter. Swedish Cottage, W. 81st St. or E. 79th St. entrance, Central Park (888-9993), 34; adults \$5; received.
- WIHGS THEATRE COMPANY—For all ages. 4/30 and 5/1 at 1: Bill Solly presents The Three Magic Mushrooms, a musical about three New Yorkers who discover a fairy named Oublietta in Central Park. Wings Theatre, 154 Christopher St. (627-2961). \$5.
- HEW MEDIA REPERTORY COMPAHY—For ages 3-7. 4/30 at 3: Director Miranda McDermott's Affred the Dragon and the Mysterious Time Changers. This time Alfred's detective skills are pitted against a villainous gang causing mayhem with hours and minutes. 512 E. 80th St. (734-5195). 8/s. 4/018 \$7. reserve.
- BROADWAY PIXIE JUDY TROUPE—For all ages. 4/30 and 5/1 at 2:30: Kari Nicoliassen directs The Littlest Clown, a musical about a youngster growing up in a family-owned circus. Mazur Theatre, 555 E. 9kth St. (688-1740), \$12; adults \$14; \$15 at door.
- PUPPET PLAYHDUSE—For all ages. 4/30 and 5/1 at 10:30 a.m. and noon: The Double Ducky Show, presented by Lois Corwin. 555 E. 90th St. (369–8890). \$3.50; reserve.
- WEST EHD GATE CHILDREH'S THEATRE—For ages 4–10. 4/30 at 1: Rocket & Friends, a musical variety show by the Puppet Company. Broadway, bet. 113th and 114th Sts. (662–8830). 57; reserve.
- LITTLE PEDPLE'S THEATRE CDMPAHY—For ages 2–10.
 4/30 and 5/1 at 1:30: Humpty Dumpty. At 3. Little
 Red Riding Hood. Courtyard Playhouse, 39 Grove
- TWINKLEBERRY & NUTKIN—For ages 2–6. 4/30 at 10:30 a.m.: Hat Party, make your own creation. 311 E. Blst St. (794-2565). 8-50; reserve.
- CHILDREN'S COMEDY & MAGIC HOUR—For ages 3-8. 5/1 at 2: The Amazing Shawnee. Stand-Up N.Y., 236 W. 78th St. (595-0850). \$7; reserve.
- HEW YORK PUBLIC LIBRARY FREE PROGRAMS—4/27 at 4. For ages 3-5: Sing Me a Story, presented by Ruth Jacobson. Bloomingdale Branch. 150 W. 100th St. (222-8030) . . . 4/29 at 4. For ages 3-5: Jump,

- Shout, Giggle, and Wiggle, a sing-along program led by Bobby DooWah. Seward Park Branch, 192 E. Broadway (477-6770). Same program, 572 et. 4, at the 96th Street Branch, 112 E. 96th St. (289-9088)... 553 at 4. For ages 5-8: The Peter Davis Good Times Sing-Along Show. New Amsterdam Branch, 9 Murray St. (732-8186).
- BAHK STREET COLLEGE RADIO—For ages 4 and up. Tues, and Thurs. 10:45–11 a.m.; on WNYEJFM 91.5: Project Reach, radio characters Hannah Montana and others confront tobacco, alcohol, and other forms of drug abuse with edu
- WAYE HILL FAMILY ART PROJECT—For ages 4–12. 4/30 and 5/1 from 1 to 4: May Day Frolic, an afternoon of games and dances to celebrate spring. 675 W. 252nd St., Bronx (718-549-320). 84 per family.
- BROOKLYH BDTAHIC GARDEN—For all ages, 4/30 and 5/1 from 10 a.m. to 6: Celebrate spring at the 13th annual Cherry Blossom Festivia Japanese tradition called Sakura Matsuri. In addition to beautiful cherry blossoms, Sakura Matsuri offers taiko drumming, a kimono show, Japanese storytelling, and more. 1000 washington Ave., Brooklyn (718-622-443). Free.
- LEFFERTS HOMESTEAD CHILDREN'S MUSEUM—For all ages. 4/30 and 5/1 from noon to 5:30. Visit this historic farm and help prepare for spring during the Linsey-Woosley Weckend. From 1 to 4 both days: Sheepshearing, flax planting, and weaving demonstrations. Prospect Park, bet. the Carousel and the Wildlife Center, Brooklyn (18-905-6605). Free.
- PUPPETWDRKS PARK SLOPE—For ages 4 and up. 4/30 and 5/1 at 12-30 and 2-30. The Jungle Book, Rudyard Kipling's classic tale of Mowgli and his adventures in the jungle of India. Adapted for the marionette stage by Nicholas Coppola. 338 Sixth Ave., Brooklyn (718-9/65-6/88). \$5, adults \$7, reserve.
- PIPS COMEDY CLUB—For ages 3–12. 4/30 at 1:30: Lots of magic, with audience participation, comedy, and juggling. 20/5 Emmons Ave., Sheepshead Bay, Brooklyn (718-646-9433). \$6.50; reserve.
- CHILDREN'S MUSEUM OF THE ARTS—Weekend workshops. For ages 5 and up. 4/30 and 5/1 at noon, 1, 2, 3: Print Making Workshop. 72 Spring St. (941-9198). Regular hours: Tues.—Sun. 11 a.m.—5; Thurs. until 7. General admission: Tues.—Fri. 34; Sat. and Sun. \$5.
- LIBERTY SCIENCE CENTER—For ages 5 and up. 4/30 and 5/1 from 2 to 5: Sun Shadows, make a sundial and learn how to rell time and navigate using the sun and shadows. State Park, Jersey City, NJ (201–200-1000). Regular hours: Daily 9:30 a.m.=530. General admission: 36; adults 39. Reserve for Omnimar films.

BOOKS

- HDAH, by Patricia Lee Gauch; illustrated by Jonathan Gauch. Preschool. Philomel, \$14.95.
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- RIVER, songs by Bill Staines; illustrated by Kate Spohn. Preschool-Grade I. Viking, \$13.99. THOSE BOTTLES, by M.L. Miller; illustrated by Barry
- Root. Kindergarten-Grade 2. G.P. Putnam's Sons, \$14.95.
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- Christopher Denise. Kindergarten-Grade 2. Philomel, \$14.95.

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EVENTS

BBERTIS—The Third Street Music School Settlement presents a benefit oncore for Child Life, Gay Meni-Health Crisis's service for children infected with HIV and AlDs, on 31 at 135. St. Misc Church in the 3240]. . . Parch the Apple, a benefit party for Critrent Committee for New York City and Project One City is 4/29 at 9. Pack Building. 295 Lafayette St., at Houston S. 60 (690-8907). . . Pavas Wala, a K., at Houston S. 60 (690-8907). . . Pavas Wala, a St. St. Register Committee Committee Committee Committee Committee St. St. Register (237-8972).

LECTURES AND DISCUSSIONS—Charlie Rose will interview New York Timer columning Anna Quindlen on \$5.3 at 8 at the Sunday Evening Lecture series at the 22nd Street y. 1956. Lenignon Ave. \$16 (994) and \$7.4 to 1956. Lenignon Ave. \$16 (994) forming Arts broats Speaking Out: The Performing Arts broats Speaking Out: The Performing Arts Form 1994. This week, "Arts Editors Infedering What Is Seen and Known," a discussion with Paul Goldberger of the New York Timer, List Kennedy of the Arts of the Company o

READINGS—The Poetry Project presents a reading by Diane di Prima and Aaron Shurin on 4/27 at 8, readings by Judy Radul, Kathy Ebel, and Gloria Williams on 4/29 at 10/30, and a Tribute to David Rattray with readings by Lynne Tillman, Eileen Myles, and others on 5/1 at 3. St. Mark's Church in the Bowery, Second Ave. and 10th St. \$6 (674-0910). . . . Rizzoli Bookstore hosts readings by Caleb Carr (The Alienist) and Carol Edgarian (Rise the Euphrates) on 4/27 at 6:30; and Eric Kraft (What A Piece of Work I Am) and Gary Krist (Bone by Bone) on 4/28 at 6:30. 454 W. Broadway. Free (387-3425). . . . The Academy of American Poets hosts a reading by Ciaran Carson and Nuala Ní on 5/3 at 8. New School, Tishman Auditorium, 66 W. 12th St. \$5 (274-san Boyle (The Road) and Leon Rooke (A Good Book) on 5/2 at at 8. 1395 Lexington Ave. \$10 (996-1100). . . Manhattan Theatre Club's Writers in Performance Series continues with readings by Iamaica Kincaid and Michael Pollan on 5/2 at 7:30. 131 W. 55th St. \$10 (645-5848). . . . Stephen Dixon and Paul Allman will read at Limbo Cafe on 5/3 at 7 47 Ave. A, bet. 3rd and 4th Sts. Free (477-5271). . . . Novelist Madison Smartt Bell (High Corton) will read at the Writer's Voice Spring Reading Series on 4/29 in 8, 160 Central Park W, \$8 (875-4128). . . . La MaMa La Galleria's New Voices New

Works Playreading Series continues with new works written by the Women's Project on 4/30 and 5/1 at 7. 6 E. First St. Contributions accepted (505-2476).

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TOURS

THE MOTHER'S OF CHINATOWN—5/1 at 10:30 a.m., history from the perspective of those who say they know best. A pre-mother's day tour accompanied by a slide presentation and a visit to the Chinatown History Museum's galleries. Meet at 70 Mulberry St. \$10

GREEN-WOOD CEMETERY TOURS—5/1 at 1: Historian John J. Cashman leads a tour of "Brooklyn's Victorian Necropolis," the final resting place of Elias Howe, Currier and Ives, Horace Greeley, "Boss" Tweed, and Leonard Bernstein. Meet inside the main entrance at Fifth Ave. and 25th St. 5/[18-469-5277].

ADVENTURE ON A SHOESTRING—4/30 at 3:30: Historic Greenwich Village....5/1 at 3: Lower East Side. \$5; reserve (265-2663).

JOYCE GOLD TOURS—5/1 at noon: How Art Captured a Community. Follow the 350-year devolopment of SoHo, Meet at Houston and Lafayette Sts. \$12 (242– 5762)

MANHATTAN MEMORIES—4/30 at 9:15 a.m.: Immigrant Roots and Routes: Castle Garden and Ellis Island. Re-live great moments of New York's past with a tour guide/professor of American Studies. The tour wraps up with visit to a historic pub. \$22; reserve (628-9517).

URBAN EXPLORATIONS—5/1 at 1: The Lower East Side. \$12; reserve (718-721-5254).

BIG ONION WALKING TOURS—4/30 at 11 a.m.: Ellis Island. A guided tour of the museum and grounds, accompanied by a talk on the history of American immigration. \$15 adults, \$12 students and seniors; reserve (439-1090).

TOUR AND TEA—4/30 at 1:30. Arthur Marks leads a historical tour of the Washington Sq. environs, followed by high tea at CIII Restaurant in the Washington Square Hotel. \$20 (includes high tea); reserve (254-1200).

LITERARY TOURS OF GREENWICH VILLAGE—Walk in the footsteps of famous American authors. 51 at 3. The Roaring Twenties, decade of avant-garde writers Cummings, Cather, and Dreiser. Reserve; \$10 (924-0239).

NEW YORK CITY CULTURAL WALKING TOURS—5/1 at 2: Madison Square to Union Square. With Alfred Pommer as your guide, take a look at the city's Iandmarks, architecture, history, and ourdoor art. Meet in the 645 Olympic Tower atrium on 51st St., bet. Fifth and Madison Aves. 510 (979–2388).

SOHO ART TOURS—An inside look at the SoHo art community. Examine cast-iron buildings; visit galleries and artists' studios. Every Sat. at 1. \$20; reserve (431-8055).

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SPORTS

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STEPS—Roosevelt Island Spring 10K. 5/1 at 10 a.m., on Roosevelt Island. Road Runners Club, 9 E. 89th St. (860-4455).

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Life Styles-Jewish female, 41, welleducated, seeks a bright, professional, successful male to create and co-parent a beautiful child within the context of a marriage. Photo please. 6962 E T

Together We Can:-Looking for best friend/life mate - to have, hold and grow old with. Divorced lewish female, 39, healthy, attractive, slim, down-to-earth, sensible, sensitive, romantic lady, seeks well-educated, professional gentleman who also enjoys children, possesses strong family values, a myriad of diverse interests and a healthy life style. Note and photo please. (914, 201 areas a plus.) 6852 E

Dare To Dream-With an eternally optimistic, enthusiastic, prominent surgeon/inventor, an incurably romantic man of passion and action. Good-looking, slim, tall, unusually successful, 30s, down-toearth, seeks female counterpart of comparable class, warmth, humor, under 37, bright, 5'6" plus, for forever valentine. Note/photo necessary for reply, 6934 🖾

Come Walk With Me-The best is yet to be. Wish to share life, house, with very attractive female, who loves to banter, laugh, is sensitive, honest, warm and caring. I'm tired of being alone in a crowd. Rich (comfortable), titled (no way), handsome (honest 8) Englishman (Hungarian-American). What soap opera on radio had that opening? There is one reason to write and find out. I draw, write comedy, target shoot/instruct, collect, have traveled extensively, took early retirement to care for mother (since deceased). I'm a young-looking 59, 5'10", 175 lbs, blue-eyed, brown hair, clean complexion. Seeking 39-on-up female. Up to what? Well, Joan Collins is 60, and Elizabeth Taylor is 62. Kids and dogs like me and 1 them. Note/photo please. 6689 🗷

Maybe Right For You-Highly educated. successful in business, athletic and caring, very good-looking, with brown hair (touch of grey), blue eyes, clean-cut, 6', 180, 36. He says hello to you: an intelligent, warm Jewish woman, thin, brunette, 5'6"-5'9", to 36. 6892 🗷 🏗

Sexy, Buxom Blond-lewish, nonsmoking, 28, 5'3", full-figured, vivacious mom of one, who is spontaneous, successful entrepreneur, sensitive and spiritual. Seeks dynamic lewish male, nonsmoking, 30-40, ruggedly handsome mensch, who is pitious, successful, passionate and selfaware. Be a great communicator, intelligent and down-to-earth, for true passion, friendship and more, 6905 E T

a happy, romantic, fun-loving, caring, sincere and bright, NYC-educated professional female, comfortable with ieans, black tie and self - very pretty, great blue eves, slim and very fit, 41, lewish. Seeks male counterpart, 5'9" plus, athletic, 39-49, capable of sharing and intimacy, to be best friend and lifelong partner. Sense of humor, adventure, good self-image important. Note/photo/phone. 6837 E T

Woof!-Tail-wagging dachshund with head-turning, beautiful (inside/out), slender, fit, Jewish professional owner seeks very handsome, kind, fit, intelligent, Jewish professional male, 34-40, with a great sense of humor and style, for a new leash on life. Since "fairy tails" can come true, please don't paws - and reply with photo. You'll be glad you did!! 6921 3

Spring Is In The Air-It's the season for a walk in the park and dinner with a tall, handsome, down-to-earth, honest, affectionate, 40s, successful lewish businessman. If you are attractive, under 38, that one special person that I seek, please respond. Photo/phone. 6922 🗷

Looking For Someone Special-To be my best and closest friend, and hopefully more. 39, dark, very good looking, successful businessman seeks beautiful, very thin, 29-35, unpretentious female who eniovs long rides upstate, the Sunday Times and walks through Central Park. Phone/photo an absolute must. 6966 E

Here I Am-i want the urge to make love to you when I look at you, I want a smile to come across my face the next morning when I see you sleeping next to me. But most importantly, I want to still have the desire to hold your hand when I'm 80. This 33-year-old, tall, handsome, athletic, extremely successful, professional, single, white Jewish male seeks fun, slim, attractive, beautiful, single white female, 23-30, to complete the picture, Note/photo, 6884 🗷

Exotic Beauty And Brains-Long luxurious hair, slim and sexy, elegant, single, 38, 5'6", well-educated, own a successful business, lewish (nonreligious). Seek charming, attractive, successful, sophisticated gentleman, nonsmoker, 38-50, Note/photo/phone, 6894 🖾 🕿

Beautiful, Slender, Sweet, 29-5'6". shoulder-length brunette, highly-educated, down-to-earth, easygoing, smiles and laughs a lot. You're a never-married Iewish male, 5'10" plus, 27-37, 6888 ≥ \$

Don't Miss This Opportunity-To meet Creative, Confident, Curious-3i, romantic Jewish professional. Seeks intelligent, physically fit, upbeat woman who has both a sense of humor and adventure. Nonsmoker. Mets fan and animal lover appreciated, Letter/photo, 6909 🗷 🏗

Lucky Eight-Seeks female, 25-40, fun, romantic, one-day-at-a-time, fate, slender to medium build. I am a Leo, young mid 40s, excellent shape, 5'9", 165 lbs, welleducated and very diversified, good sense of humor, open-minded, affectionate, Likes sports, music, movies, good talk. Lives in Westchester - will travel Note/ phone/current photo please. 6881 E

Symphony For Two-Very pretty, slim, sweet female attorney seeks male partner (40-48) to share life's music, I enjoy tennis, bicycling, theater, reading and caring for a special man. If you are smart, fun, fit, and interested in a trusting relationship, please send photo. 6879 3

Handsome, Blue-Eyed Professional-25, 6', Jewish, who loves working out, the theater and dancing, is looking for an attractive, intelligent lewish female, 21-28, who shares similar interests. Note/photo/ phone appreciated, 6945 ES

Are You A Lover?-Does hugging, kissing passionately a beautiful, cultured, educated woman bring enjoyment into your life? Please be educated, cultured and loving, financially secure as 1 am. Note and photo, please, 65 plus, 6969 E

Seeking One Exceptional Gentleman-For friendship/commitment/courtship You possess intelligence, with integrity and wit. You're romantic, yet realistic and grounded and, above all, honest. if you smoke, use drugs, drink excessively or are physically/financially/emotionally unfit, please move on to next ad. You are sought by a striking (and humble) Wasp: 39, leggy 5'11", slim, talented and creative professional with extremely diverse interests. While both feet are usually firmly planted, I'm looking to be swept off one. What a life we might have if we're able to find each other. Please be 6'3" plus, 50 minus. Photo/note/phone. POB 972 NYC 10018.

White Catholie Male-College-educated, professional, 29, 6'2", 185 lbs. Seeks slim Christian female who enjoys hiking, history and mythology. I'm new to kayaking and rock climbing. Note/photo. 6900

Successful, Handsome Exec-Spontaneous and witty, seeks slim, pretty, vivacious Jewish female, 40-47, for lasting relationship. Phone and photo. 6857 E

SEND

A WRITTEN RESPONSE Here's How:

STRICTLY PERSONALS New York Magazine, Box # P.O. Boy 4600 New York, New York 10163-4600

Handsome, Successful Professional-48, 6'1", trim male, interested in travel, movies and jogging. Seeking beautiful, intelligent and successful woman, 35-45. Photo/note/phone. 6875 3

Good-Looking White Male-41, physically fit, college grad, NYC police officer - enjoys traveling, dining in NYC, movies, some sports, classic cars. Seeks attractive, responsible female, 28-47, for enjoyable times. Note/photo. 6896 🖾 🛣

Attractive, Vital-47-year-old, Jewish professional woman, much warmth, feistiness and humor, seeks man with warmth. personality, responsibility and caring, for in-depth relationship, Note/photo, 6891 E

Seriously Appealing Man-33, ID, successful, truly handsome, Jewish, seeks woman with playful spirit, keen intelligence and true beauty - for special relationship. Photo a must. 6943 🗷

Successful, Fit Entrepreneur-55, moved to NYC for social life it affords. Wants to meet slim, fit, attractive, intelligent, stable, nonsmoking woma Summer in Hamptons, sailing, beach, tennis, Photo/note, 6927 X

NI Real Guy-With character, wit and looks. 43, 5'10", committed, responsible and sincere. Seeks single white Catholic woman of substance and passion, for lifelong romance. Photo/note please. 6918 E

Man Seeks Family-Nice-looking PhD, affluent, 45, 5'10", 175 lbs, seeks that right woman. Photo appreciated. 6899 E

Looking For Mr. Right-Attractive pro-fessional woman, 5'8", 36 and blond, who enjoys intimate dinners, running, biking, good films, worldwide travel and new adventures, wants to find my Mr. Right, You are an intelligent, attractive, romantic man with good values and integrity, a ready laugh, who knows how to have a good time. Please send note/photo (if handy)/phone. 6908 ES

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Anything Could Happen-Young 44. warm, affectionate, handsome, athletic beach lover - who enjoys his work, dining, movies, sports, warm winters and an informal, non-mainstream Hamptons life style - seeks slim, attractive, playful pal with strong feelings about life, to explore partnership and making babies. Note/

Successful Executive-I enjoy sports, music, travel, dining and more, I'm seeking an intelligent, happy and enthusiastic woman, I'm secure, 37, lewish (not religious), romantic, moderately handsome and realistic. Nonsmokers only, I'd prefer a little insight (like a favorite vacation) to a photo, 6911 🗷

Former Miss Rheingold Candidate-60. I like NY state in June, how about you? I like a Gershwin tune (at the Philharmonic), how about you? Dinner by the fireside - or at the Tour d'Argent; gardening in the countryside or cruising on the Seine Divorced artist/teacher looking for warm, responsive relationship - a good man, late 50s early 60s, nonsmoker, personally/professionally secure. Photo/ nhone 6928 [w]

CT's Most Eligible-Handsome, successful, athletic, smart, blond, blue-eyed, 36, 5'11", Jewish - seeks beautiful, sexy. slim, bright lady, 22-39, for romance and laughter forever. Note/photo. 6950 [23]

Choose Me-Attractive, amusing, Jewish male, young, trim, 44. Into arts but not artsy. Seeks warm female, 30s-40s. to share ethnic restaurants, country weekends, much more. 6940 E T

Someone Special-Handsome, personable, LI Jewish gentleman, 37, enjoys dining, theater, Sunday brunch, beach, tennis and more. Seeks mature, sincere, pretty lewish female, 29-34, nonsmoker, for lasting relationship, Note/photo, 6859 🗷

Smart-Aleeky New Yorker-Asian, 36, cute, energetic and altruistic, who is just coming into her own (so sue me, I'm a late bloomer), seeks simpatico wise-guy Manhattanite (30-37) to commiserate, hang out and laugh with. Please drop me a note. phone, photo... Ya never know! 6944 [*]

Magical, Truly Beautiful-Deeply artistic, successful, craving Jewish man, into spiritual practice, grounded, evolved, secure, loving, 49-60. Photo. 6910 €

Beautiful Inside And Out-Striking, tall exec woman, 39, seeks tall, outdoorsy, wholesome, babelicious guy. Kids and dogs okay. Photo and phone. 6823 🗷

DDS, Jewish-5'9", 28, established, seeks fun-loving, petite, professional, outgoing female. Photo/note. 6845 🗷

Beautiful, Bright-Manhattan professional woman, redheaded and vivacious, seeks cuddly man, 35-50, with brilliant mind and terrific sense of humor. Looks matter - but only a little. Photo please, 6953 🗷

My Time, My Love—31, cute, Jewish, seeks woman. POB 197, NYC 10156

Handsome, Sensitive, Shy-Chinese-American, 30, 5'11", Columbia - English lit grad, computer professional, seeks loving woman for permanent relationship. Photo and note, please. 6831 🗷

Lonely Investment Banker-Ready to settle down. Successful, trim, athletic, adventurous, young 42, seeks intelligent, beautiful, sensuous, creative, athletic woman, 28-38. Note/photo. 6836 🗷

Perfect Sunday-Bagels in bed. Times in the park, film, outdoor cafe...and you. lewish female. 26. full-figured, seeks fun. outgoing man to 34. Photo. 6951 🗷 🏗

Iewish Man (50)-Blue-collar job, goldleaf heart POR 1253 NY NY 10028

Past Cliches-Single white male, 30, tall, very good-looking, successful journalist, intelligent and kind, seeks lovely woman of character, 24-32. I'm a nice, uncomplicated man with much to give. Note/photo/phone, 6876 E

Attractive Russian Journalist-38, 5'6", seeks sensitive, professional, stable man for marriage. 6916 🖾

Seeking Asian/Filipino Beauty-30 plus, for this handsome, affluent, GQ professional male, white, 46, 5'10", for fun, future. Photo. 6885 🗷

Woman Of Substance-34, very attractive, green eyes, warm, genuine, bright, funny, creative. Loves the country, tennis, movies, the arts. Seeks man of matter, lewish, honest, communicative, who desires a deep, lasting relationship. Photo appreciated, 6880

A Lovely-Legged-Smart, pretty, shapely blond, young 45, seeks smart, well groomed, fit, terrific guy, 40 plus, for the very best of times. All races. 6825 🗷 🏗

Tennis, Golf, Sailing-Beautiful blond professional seeks tall, successful, warm gentieman, 40 pius, to share travei, the arts, athletics and each other, 6941

Single, Very Attractive Professional-White Christian female, 34, 120 lbs, 5'4", dark brown hair and eyes, who likes to travel and participate in life, seeks attractive, trustworthy, professional Christian male, 35-44, average height and build, with varied interests. Photo and note. 6957 🗷

Tall, Athletic (6'3", 175 Lbs)-Goodlooking, upbeat corporate professional seeks caring, romantic, pretty, affectionate female tennis player in her 40s. Note and photo if possible. 6936 ☐ ☐

Handsome, Easygoing Jewish MD-44, 5'11", varied interests, tired of singles life, seeks best friend - pretty, down-toearth, family-oriented lewish female, 32-36, ready to settle down, Photo, 6904 E T

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attractive, educated, accomplished people. In the most dignified manner, allow me to introduce you to each other. I make meaningful introductions that can lead to long-lasting relationships.



female, 29. Greek-American, blue-eyed goddess - seeks single white male pro-fessional to share life's journeys with. Letter/photo. 6930

Uptown Glrl-Striking, thin, lewish gem, 34, seeks sincere mensch, to 44 for friendship, love, present, future. 6840

Sports Enthusiast-Pretty, successful, slim woman, 40s, athletic, thoughtful and caring - loves tennis, biking, hiking, the outdoors, the arts. Seeks special lewish man secure, athletic, upbeat, to share life, laughter...ever after. Note/photo. 6864 [83]

Looking For Love-In all the wrong places? You've finally come to the right ad. Warm, attractive, 37, single Jewish female, interested in funny, fit and freespirited, 35-40, single lewish male to share all the wonders life has to offer. Note and photo, 6959 E

A Strikingly Bright, Very Attractive-Slim, young female MD seeks a caring professional man, 48-55, honest, 6' plus, articulate and with an inquisitive mind. Photo please, 6947

Waiting For Odysseus-Single white Attractive European Career Woman-Would like to meet a professional man of 40.50 who has varied interests 6867 TO Adventurous, 32-Year-Old-Fun-loving nonsmoking female is looking for the last

"normal" man, 30-42, who loves the finer things in life, Note/phone, 6971 20 Rare He, 53-Seeks trim, young 40s Ms. POB 127, Albertson, Li, NY 11507.

LI Professional Widow-63, Sephardic, financially secure, witty, engaging, attractive, youthful-looking, seeks a man who is sophisticated, successful, and has a flair for enjoying life, Bio, 6906 E

Auditioning-Tall, handsome, built male, 41, seeking similar traits in a lovely music lover, to enjoy Tre Dnori in LA in July and Hamptons in the summer. Photo please. 6956

Warm, Intelligent, Slim-Attractive professional woman, trilingual, loves outdoors, ballet classes, the arts, Tuscany and Provence. Seeks successful, intellectual male, 38-50, handsome, trim, fun-loving, communicative, capable of intimacy. Note and photo, 6872 🗷

Working Too Many Hours?-Let's abandon our powerbooks, meetings and mergers and enjoy NYC for a change. I challenge a fun, athletic, successful (here I go again) male in his late 30s-40s to lure this sincere, beautiful (so they say) 34year-old woman out of the office. Note and photo please. 6820 🗷

Man (53) Seeks Woman-With shapely legs, who knows there is so much more and can make the space to share it. 6877 .

Pretty. Slender Professional-Woman seeks good-looking, successful and sensitive male (40-55). I enjoy the arts, travel and varied sports. Looking for man to share romance, warmth, good times and

friendship. Photo optional. 6895 🗷 Athletie, Handsome And Successful-This lewish professional, 34, seeks upbeat, attractive, smart and dynamic female to share friendship, romance and life. Please send photo/note. 6972 🗷

Kindhearted Man, 48-62-Can be lewish, sought by tall, slender, pretty, bright gentile. Conservative values. Marriage-minded. 6920 🗷

Let NEW YORK Entertain You In Style!

All Strictly Personals advertisers in April and May issues are eligible to win a fabulous night on the town!

On Friday April 29th our second winner will receive:

- ♥ Dinner for two at Le Pactole 'This beautiful French restaurant facing the Hudson offers breathtaking views and delicious cuisine."(Be sure ta eat a light lunch that day)
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- We'll also send you two NEW YORK Magazine T-Shirts and a bottle of terrific champagne to help you celebrate! Our second winner will be notified on April 25th.

This contest is sponsored by NEW YORK Magazine's Strictly Personals.

This is the second of six drawings.

STRICTLY PERSONALS

Long On Legs, Brains And Looks-6'1", red hair, green eyes, eclectic, irreverent, liberal, Gypsy-Czech-English hybrid. Current work/play ratio 80/20 - seeking tall man to help change to 60/40! 6937

Sexy, Alluring Scorpio, 29-Looking for handsome Capricorn, 27-38, for good company and fun. 6917 .

Beautiful Blond Sophisticate-30, looks 20. seeks marriage-minded soul mate. I enjoy opera, jazz, haute cuisine and the beach. Sincere professionals only need apply. Photo. 6869 2

Do You Exist?-You're petite, 28-32. any nationality, with green card. Your religion is Jewish; your ethnicity is Asian. I'm 31, self-employed, lewish Sinophile. Photo/note, 6903

Seeking Serious Relationship-Male, 35, 6', 180, in shape, no smoke/drugs. I am emotionally and financially secure. own home, boat and dog. Seeking honest, warm, smart, sexually open-minded, attractive Asian woman who craves a great relationship. Note and photo. 6975 ≥

Asian Friendship And Love From Me-26, 5'6", full-bodied professional woman I'm fun, honest and passionate, and looking for a similar 27-38-year-old man, 5'11" and above, with just as much to offer me. Note and photo please. 6847 .

Cherish Is The Word-Sunset is the time. I'm a successful, secure, 52-year-old knockout, looking for a great guy, 50 plus, successful, nonsmoker - with a zest for life, love, laughter, family get-togethers. travel, NYC nites, dinner parties with friends, the beach, 6853 E T

Only The Sincere Need Apply-Single lewish male (45), financially secure, seeks that traditional-valued lewish female, 32-45, for an honest relationship. Likes must include fine dining and travel. Nonsmoker a must. Let's enjoy the summer together, and possibly the rest of our lives. Please send note/phone/photo. 6870 🗷

Strikingly Pretty Lady-Shapely, athletic, big brown eyes, reddish-brown hair, 5'6", teacher... Seeking rugged, tall, 40s-50s, sincere sweetheart to spoil forever! Note/photo/phone. 6955 20

Handsome, Successful Businessman-34, 5'8", Jewish, intelligent, kind, fit, seeks an attractive, compassionate Jewish woman, 20s-30s, for a lifetime of love and happiness. Note/phone/photo. 6846 📧

I'm Ready - Are You?-I'm 37, Jewish, chiropractor, 6', love to play tennis, cook, and drive with the top down. I'm from NY, live in Miami, and miss the excitement of the city. You are 27-38, playful, talkative, curvaceous, and willing to move to build a life and family. Photo please. 6949 [8]

I've Got It All Except You-Brainy, financially independent, creative type, 5'8", beautiful, shapely blond, with fabulous blue eyes, early 40s, seeks life partner/best friend. He is kind, fit, adventurous, successful, and shares passion for laughter, sailing, sunsets, golf...and what-ever might come his way. CT/Westchester a plus. Note/photo please, 6861 E T

Asian Or American Male Sought-By slim American beauty, 31, honey-blond hair, blue eyes, educated business owner. You must be 26-34, Ivy MD, PhD or MBA, kind-hearted and Christian, for serious relationship. 6924 📧

The "Best" Inside And Out-Very pretty brunette, petite, 30s, athletic (skiing, running, cycling), fun to be with, and more importantly a great person with a sincere heart. If you are 35-42, good-looking, lewish, serious and sincere, please send recent photo/note/phone. 6938 [1]

Totally Ugly Female-Depressed, whiney, neurotic, looking for GQ-type CEO to marry, then divorce. Must play tennis, 6834 🗷 🏗

Financially Secure Menseh-Divorced male, 59, 5'3", 143, handsome, I am caring, devoted, open-minded, generous,

honest and earthy. I enjoy country rides, sunset walks, golfing, gardening, symphony, jazz, museums, parks and more. Have such a good life, would like to share with you. Photo and note. 6850 3:1

Wanted:-50ish man with depth, sparkle, tenderness. I'm beautiful, saucy, sensual, joyous, unaffected - have PhD, optimism. Premarried, preshrunk only. 6898

Very Pretty, Intelligent-34-year-old Jewish professional - athletic, fit, fun to be with, varied interests. Seeks professional male, 33-41, for a lasting relationship. Note/photo please. 6752 T

Elegant Woman - Intelligent-50, 5'2" Jewish, divorced woman. Interests include travel, fine dining, theater, boating and the finer things in life. Seeking Jewish gentleman, divorced or widower, 50-65, wellestablished, cultured, with similar interests, who is interested in having a serious relationship. Note/photo appreciated 6925

Tall, Pretty, Celtie-Type Widow-57, from NI, seeks widower, collegeeducated. 6886 🖭

Catch Of A Lifetime-Incredibly cute Jewish male, 31, doctor, 5'11", witty, sincere, sensitive, funny, romantic and fit. Seeking a sweet, beautiful, mature Jewish female, 20s-early 30s, nonsmoker, who is marriage-minded and infinitely loyable. Phone/note/photo appreciated. 6901 🖃

lewish. Nonreligious Attorney-Late 50s, seeking a tall male professional for all kinds of communicating. I'm a greatlooking, nonsmoking female with personality and intelligence - everything that you're looking for. Photo please. 6965 3 Dynamie LI Lady-44, educated, pretty,

lewish mom of one, seeks secure man, 48-59, for great times, etc. 6926 🗷 🏗

Bisexual White Male-32, handsome, Smart And Sexy-40-something blond, healthy, masculine, athletic professional seeks gentleman, 50 plus, with similar qualities. 6954 [1]

Female Of Asian-Indian Descent-Striking, 28, professional, exotic, mischievous, curvaceous and "cool", seeks man with same background, 30s, savvy, successful, sexy and hip, who likes the rhythm of the Gypsy Kings and the flavor of Soho, evenings of dancing and shares a passion for film. Photo appreciated; will exchange, 6854 183

Health Conscious-lewish male, 5'8", slim, youthful, handsome, athletic, nonsmoker seeks slender/childless Jewish female, nonsmoker, 35-40, to love/carc for. Interests in soft music (singer/ guitarist) and pharmacy. We're both warm, sensitive, understanding, affectionate, able to compromise and marriageminded. Sense of values more important than profession/education, Note/photo. Long Island area. 6976

Take Me Out To The Ball Game-It's more fun than meeting at a bar. Attractive, single lewish female, 33, TV producer, looking for a guy who's passionate about life but can laugh at it... We could make a winning team! 6849 🖭

Let's Be Honest!-I am bright, classy, beautiful, sexy, passionate, fun, fit, petite, warm, lewish, 33, in Fairfield County, My dream man is a Jewish hunk, 30-45. 5'9" plus, mature, rugged good looks, charismatic, successful, with a healthy perspective, and truly enjoys life's pleas The truth: we belong together! 6867 ≥ 🖀

Green-Eyed, Beautiful Brunette-Physically fit, warm, fun, balanced professional, 35-year-old woman - secks serious relationship with attractive, stable, confident Jewish man, 33-45, to enjoy Central Park, movies, music, sports, adventure, conversation, my friends and yours. Note/photo. 6841 🗷

Let's Share Each Other's-Loving heart. I'm a sincere, good-looking lewish male. 37. 6'. Like theater, arts, sports. travel, dining. Seek similar lady. 6818 E

Wanted-Beautiful woman with an attitude - who won't have an attitude with me. Very handsome MD, 6'2", 36, is seeking you for adventure, fun and much more. It you think you're too good to answer an ad, go ahead, make my day - and yours. Need photo. 6897 🖃

Euro-extract, homespun values, welleducated, vital, fit, funny, substantive, Loves music, jogging, outdoors, flea markets, fine dining, film. Seeks financially secure, handsome, esteemed, nurturing, marriage-minded man. Photo/note. 6919 2

Handsome Romantie-Attorney, athletic, 6'1", 40s, (com)passionate, witty, fun, lewish, diverse interests, Seeks warm, intelligent, pretty woman who wants to share life's journey with this special man. Nonsmoker, Note/photo, 6874

Aristocrat, Very Young 39-Fit and beautiful, hiker, financially secure. Seeking handsome white man, nonsmoker, 32-42 5'10" plus, who is financially secure, and who wants family and children. Letter/ photo. POB 121, Huntington, NY 11743

Gav White Female-46, striking, seasoned sonbisticated successful world traveler, seeking same. Race not an issue. Family acceptance would be great - not required. Photo preferred. 6819 🗷

Vibrant, Very Attractive-Athletic, successful Jewish female, 36, blond, 5'9" loves skiing, biking, tennis, NY's culture. Seeks male counterpart. Photo. 6887 🗷

European Man-Mid 50s, cultured, interesting companion, (212), would like to meet petite, unpretentious, sweet woman. Francophile a plus. 6830 🖃

Vivacious, Attractive, Petite-30s. enjoys weekends, cooking and golf; seeks normal, sincere Christian male, Note/ photo please. 6933 💌

Independent Pakistani-American-Woman, 28, seeks bicultural south Asian man 28.35 Photo 6822 1

Do You Keep Fit-But occasionally indulge? Professional, single, Jewish male (33), 5'8", enjoys foreign films, exotic foods and music. Searching for his soul mate. Note/phone. 6914 2 2

Petite, Single White Female-25, seeks single white male, 24-30, for long-term relationship leading to marriage. Interests include fitness and psychology. Enjoys movies, restaurants, outdoors. 6932

Gav White Male-44, warm, funny, affectionate, seeks gay white male, slight of stature, warm of heart, joyful of spirit. It takes two to hug. 6868 🗷 🕿

Ax Murderess-Pretty, divorced Jewish female, 34, no kids - seeks Jewish man, 29 plus, with looks and personality, to fall victim to love. No snobs! I'm in southwest Fairfield County, Note/photo, 6848

Life Is Limitless-Very fun, very happy. smart, mature, nonreligious Jewish, 5'7 lady. Looking for my one-in-a-million guy: 29-37, professional, secure in self and mind, witty and outrageously fun, who knows that settling won't do. Note/phone/ whatever else. Make me laugh. 6863 E

True Blue-Eves and heart. Tall, lissome blond seeks forever romance with a steady kind of guy. Skiing, horseback riding, ballroom dancing, country weekends, opera, theater...are my pastimes. If you're an athletic, secure, available man, 40s, who can lead on the dance floor. let's start with a fox trot. Note/photo. 6964 🗷

Very Presty, Very Smart, 41-Slender, green-eved teacher. PhD. divorced parent of one. Enjoys skating and films. Seeks fit, caring man, nonsmoker, 38-50, for romance/commitment, Photo. 6873 [8]

STRICTLY SPEAKING ... 900 Personals Get Results



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at COUNTRY CLUB, 209 E 85th St, Fri, Apr 29, 7pm-i1pm, Open bar & heros. \$20pp. For details, call: 718-279-8596

Anyone For Tennis Matches? Agreeable. savvy, attractive woman, involved theater and film, seeks new friends, M or F, with time & money to explore NYC events. possibly travel. Drivers a plus. 6865 🖭

Rites Of Spring Dance Party at The Supper Club, Tue, 5/3, 7-midnite. Cash bar, snacks. 240 W 47 St/Bway, \$35/door. Jewish Guild for the Blind 769,6239

National Socials Club-Singles Parties. Call 914-446-7726

Classical Music Lovers' Exchange To For unattached music lovers Nations Box 31, Pelham, NY 10803, 800-233-CMLS DATE SOMEONE IN YOUR LEAGUE Graduates and faculty of the Ivies, Seven Sisters, MIT, Duke, Stanford, University of Chicago, Northwestern, meet alumni and academics. The Right Stuff: 800-988-5288

SEND

A WRITTEN RESPONSE Here's How:

STRICTLY PERSONALS New York Magazine, Box # _ P.O. Box 4600 New York, New York 10163-4600

Pretty, Irish Blue-Eved Blond-30s. ready to settle down, looking for a gentleman, 35-50, Photo, 6968 E-

Handsome, Articulate Professional-PhD, 38, athletic, genuinely warm, Jewish. Seeks slim, pretty, intellectually curious woman, 27-38. Photo please, 6878 🗷 🏗

Gav. Grav White Male-60 - sincere. sophisticated, secure, island dweller seeks to meet small, skinny, sincere male. Send photo and letter. 1673

Attractive, Fit, Nice Guy-5'i0", late 40s. Bright, relaxed, secure. Enjoys boating, tennis, arts. Seeks white female, similar qualities, late 30s-carly 40s. Photo. 6856 3

NJ Roots-Catholic professional female, 38, 5'6", slim, seeks sincere, decent, hard-working guy for marriage and children. Interests include baseball, football, picnics, long walks and candlelit dinners. Giants fan a plus. 6931 🗷

Handsome, 34, Jewish-Professional male, seeking Jewish soul mate with "a heart of gold" for friendship and romance. Phone/note/photo appreciated, 6855

Movie Nut-Looking for man to share popcorn. 30s, attractive, bubbly Jewish female seeks funny, boyish, professional male who knows Thursdays means Seinfeld and summer means Mets. 6952 🗷

Lovely Psychotherapist—Classy, former Ford model, 51, fit, Jewish, seeks romantic male best friend, 50 plus. 6961 To Handsome Professional-Mideast born. US bred, 54, tennis and golf, seeks special

I Love Brunettes!-Slim, fit, nonsmoking, single lewish brunette with looks brains and personality, sought by a goodlooking, exciting, professional, single Jewish guy. 29, for romance, adventure and magic. Photo please. 6829 🛣 🏗

lady for long term. Photo, 6860 [8]

Seeking Summer Love-With option to renew. Pretty, upbeat, professional, (914) Jewish female, divorced, 51, desires relationship and romantic future with loving, successful, attractive Jewish male. Note/photo/phone. 6832 🗷

Green-Eyed-Pretty, energetic, single female, LI - seeks easygoing Jewish male Adventurous, 32-Year-Old-Fun-loving, nonsmoking female is looking for the last "normal" man, 30-42, who loves the finer things in life. Note/phone.6971

Health Conscious-lewish male, 5'8", slim, youthful, handsome, athletic, non-smoker seeks slender/childless lewish female, non smoker, 35-40, to love/care for, interests in soft music (singer/guitarist) and pharmacy. We're both warm sensitive, understanding, affectionate, able to compromise and marriage-minded. Sense of values more important than profession/education, Note/photo. Long island area. 6976 🗷

Pretty Woman, Don't Walk On By.-Pretty woman, won't you talk a while, Pretty woman won't you make me smile? This 38-year-old Jewish CEO, welltraveled and willing to travel to find that spontaneous and special pretty woman of 28-36 years. Come with me darling, I'll treat you right. Be mine for life. Please include note, phone and photo. 6980

42-Year-Old Gay Woman-Goodlooking, quick-witted, swift-footed professional, a cross between Catherine Deneuve and Martin Sheen, seeking a cross between Ruth Bader Ginsburg and Sharon Stone - not into cats politica correctness, selfish people or excessive juicing, Note/photo, please, 6946 E

Exotic, Attractive, Elegant-Humorous, slim, 5'7", 40, widow, city sophisticate, completely self-sufficient, high family values. You must be financially sound handsome, 5'i i" plus, 40-50, fit, funny and refined. Aside from chemistry, your package includes generosity, integrity, etc. Letter and photo requested, 6912 3

Flegant, Manhattan Woman-Intelligent, trim, 50, 5'2", Jewish Reform, divorced woman, 50, 5'2". interests include travel, fine dining, theater, boating and the finer things in life. Seeking Jewish Reform gentleman, divorced or widower, 50-65, well-established, cultured, with similar interests, who is interested in having a serious relationship. Note/photo appreciated. 6923 🗷

Fore-Attractive golfer looking for a birdie! Mid 30s, slim, 5'5", Loves fun, travel, beach, dine, theater. Seeks lewish. smart, witty, secure man to play a lifetime of golf, Note/photo, 6929 (5) 27

S.O.S.!-Sensitive. Outgoing. Shapely! White, Jewish, single female - hoping to be rescued by a tall, handsome man (35-45) who enjoys living life to its fullest... No smokers, Photo please. 6915

Unflappable Father Will Flip-For upbeat, pretty grown-up, 27-42, who doesn't sweat life's small stuff. Handsome, N1 journalist, 42, lewish, with custody of son, nintendo and aquarium, likes "Simpsons", Wall Street Journal editorials, jazz, tennis, affection, laughs and honesty. Hates soap operas. No Bolsheviks please. Note/photo 6977 🖾

STRICTLY PERSONALS

Captain Seeks Mare-Slim, fit. 42. 5'6" loves spiling dancing reading Seeks caring, attractive, adventurous woman for relationship, marriage and eventual family. 6948 [1]

Intelligent, Attractive-Full-figured, black American woman, 39, who is completely together, is seeking an intelligent, academically-oriented, sincere, white American or European male, 28-51, who likes rock music and tennis. If this is you, write soon. Include photo. 6882 E

Looking For Love-In all the wrong places! Single lewish female, 32, tall and pretty, blond, statuesque, smart and fun, seeks male counterpart who is 5'10" plus. kind, educated, sincere and attractive, to share life's journey. Religion not important, Note/phone/photo, 6889 E T

Where Are You?-This divorced, pro fessional, 5'4", shapely woman is told she is pretty, fun, adventurous, classy and stimulating. She enjoys people, life, animals, exercise, sports, nature, the arts, self-growth, Seeking a man with similar qualities/interests. Please be divorced or widowed, 34-50, Spirituality a plus, 6833 🗷 🏗

Are You A Lover?-Does hugging, kissing passionately a beautiful, cultured, educated woman bring enjoyment into your life? Please be educated, cultured and loving, financially secure as 1 am. Note and photo, please. 65 plus, 6969 E

Party Party Party-it's on the 8th of June at a wonderful location, and it's being thrown by the folks a New York Magazine Strictly Personals'. We are so excited about this party. The music will be great. Please put us on your dance card. Save your appetite, and please...no lampshades on your head. So mark it on your calendar. Figure around 6:30PM - right after work. More details next week.

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 794

BY MARY ANN MADDEN

The George Mitchell Doll: Wind it up and it winds up winding up to throw out the first ball on opening day.

The Morris the Cat Toy: Wind it up and it eats out of your hand.

The Mortimer Zuckerman Doll: Wind it up and it eats your hand.

The Rick Blaine Doll: Wind it up and it hides letters of transit in your piano.

Above, Toys 'R' Them. Competitors are invited to describe one toy inspired by persons or what-have-you celebrated in fiction or fact.

Results of Competition 791, in which you were asked to invent and define a word containing the contiguous letters ERLO.

Report: Vanderloopy—your collective sensibility. And not a moment too soon. God is good. The best defined of the oftenest seen: barkerlounger—kennel. piperlorry—celebrity trucking, motherload—guilt, merloberon—wine-tasting star of Wuthering Hauts. loverlock—chastity belt, philander-log—el diario de buttafuico. rubberlove—sale sex. motherlover—Oedipus Rex. steerlobbing—throwing the, uh, male, cow. Thank you all very much.

tow you know your way, be stranger.

First Prizes of two-year subscriptions to "New York" to:

SOMMERLODGE—Benevolent and Protective Order of Elkes.

r of Elkes.
Paula Doherty, Fall River, Mass.

INNERLOUSE—the child in all of us. Running Bear Conti, Summit, N.J.

OUEERLONGHORNS—ACT UP chapter at the
University of Texas, "We're here; we're
steer; get used to it."

steer; get used to it."

Denise Wempe, Oklahoma City, Okla.

Runner-up Prizes of one-year subscriptions to "New York" to:

to "New York" to:
OUTERLOPER—one who consistently minds
his own business.

Ali Rubenstein, Wakayama, Japan COMEHEATHERLOOK—lockleer.

Joel Sitrin, Alexandria, Va. similarly: Myrna Hackney, Tequesta, Fla. HAIRDRESSERLODGE—Loyal Order of Mousse.

Mary Thomis, Providence, R.I.

And Honorable Mention to:

CASPERLOLLAPALOOZA—superghost.

Patsy Couper, Clinton, N.Y.

MURDERLOOPHOLE—the insanity defense.

Mary Clare Brackley, Petaluma, Calif. SPINNAKERLOMAN—character in "Death of a Sailsman."

lim Doherty, Fall River, Mass.

WERLOCK-offspring of a werewolf and a

Lena Tomasicchio, Centereach, N.Y.
LERNERLOEWETHARIO—my fair lady-killer.
Penny Westmoreland, Centreville, Va.
BERLO—obscure Marx brother who went on

to become "Mr. Television."

Sheila B. Blume, M.D., Sayville, N.Y.

SPECTERLOHENGRIN—phantom of the opera.

Kelly Mahady, Chevy Chase, Md.

SUPERLOTHARIO—It's a bird! It's a plane! It's Cupid!

June Chamberlain, Bound Brook, N.J.
PEFRLOAM—Marquis de Sod.

Ryan Edwards, Colleyville, Tex.

MALDEMERLOT—house wine on Carnival
Cruises.

Gil Harttree, Chatham, N.J.

BATTERLORE—the legend of Betty Crocker.

Beth Miller, N.Y.C.

HESTERLOGO—the scarlet A.

Richard Fried, Brooklyn

LEGERLOMEIN—the mysterious art of ancient Chinese noodle-making. Helene Rioux, Los Angeles, Calif.

PEERLOCALE—the House of Lords.

Marilyn Crystal, Scarsdale, N.Y.

HERLONELINESS—Garbo honorific.

Iill Shea. Cromwell. Conn.

GINGERLOOP—circling of the dance floor in high heels and backward. Joseph Emanuele, New Haven, Conn.

PSALTERLOB—missal launch.

Kendall Pettygrove, Arlington, Va.
VERLOCITY—the truth about what speed you were going when you stopped.

Molly McKee, Boulder, Col.

DEERLORN—lonely hart.

Susan Harriman, San Francisco, Calif.
CAMERLOT—I wonder what the king is drinking tonight.

Roger A. Gindi, N.Y.C.
LAGERLOOPS—cereal for men.
R. W. Tappe, Verona, Pa.

GROUNDSKEEPERLOUPE—instrument for appraising baseball diamonds.

Iim Zosel, Minneapolis, Minn.

MISERLOO—rest room where tipping is not permitted.

Fliza I. Borman, Upper Montelair, N.I.

GANDERLOPE—goose step.

Flisa Falcielia. Reston. Va.

GENDERBENDERLOVE—boy meets RuPaul.

John Falxa. N.Y.C.

MANDERLOX—last night I dreamt I went to Reubens again.

Joan McCann, Somerset, N.J.

CHEVALIERLOOKOUT—knight watchman de la

table ronde.
Holly Thomis, Cambridge, Mass.

PARKERLOUNGER—seat emeritus at the Algonquin Round Table.

Chris Dovle, Burke, Va.

BOLERLO—bottom-ranked pair in Olympic figure skating.

Lester Krumholz, Newton, Mass.
KEEBLERLOBBING—tossing (one's) cookies.

Greg Westmoreland, Centreville, Va.
SMOKERLOBBY—Tobacco Institute.

L. Soth, Northfield, Minn.

TOTSFERLOX—kosher adoption agency.

Jim Czajka, N.Y.C.
SHERLOPA—casygoing Himalayan guide.

SHERLOPA—casygoing Himalayan guide.

Edie Korotin, Centerport, N.Y.

BUMMERLOCUTION—"That sucks. man."

David English, West Somerville, Mass.

HAMMERLOCK—extra-strength hairspray for conks.

David N. Stone, Oak Park, Mich.

BULLFIGHTERLORDOSIS—curvature of the Spain.

John Carbone, Cambridge, Mass. winnerLoser—Pyrrhus.

Julie Young, Minneapolis, Minn.

GODFATHERLOOKALIKE—copy di tutti capi.

Linda Giordano, Florence, Ala. WAGNERLONGUEURS—the dull bits in an

opera.
Nancy Gibson Nash, Dedham, Mass.
RIBTICKLERLOHENGRIN—the funny bits in an

opera.

The 400 Group, Beachwood, Ohio;
K. Menard, N.Y.C.

FERLOUGH—three days' grace in Competition 791.

Marc Doyle, Berkeley, Calif.

Competition Rules: TYPEWRITTEN POSTCARDS IF POSSIBLE, PLEASE, ONE ENTRY ONLY should be sent to Competition Number 794, New York Magazine, 755 Second Avenue, New York, NY, 10017-5998. It must be received by May 6. Editor's decisions are final, and all entries become the property of New York. First-prize winners will receive two-year exceive one-year subscription, and continues and will receive two-year exceive one-year subscription, and continues and will appear in the lune 6 issue. Out-of-town postmarks are given three days' growthere days' growthered growth the days' growth three days' growth t

Late Hit

In episode four of our drama, Sydney Flacco, of Times Square's powerhouse Flacco P.R. team, deals with some surprising fallout from Kurt Cobain's suicide,



'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

- Animals are increasing, we hear, in swampy areas. (8) I am taking a long time forming
- concepts. (6) 9 Have greatest number of offspring
- after all (8) 10 Live round the artillery put into
- her. (6) At home, an infant needs love,
- entirely, (2, 4)
- Supporters with guns hemming in the others, (3-5) Italian court throwing out this
- speech-making process. (12) Aiming weapon at owl on flat opposite? (12)
- wellery used medicinally? (3-5) Screening last word I caught on return trip. (6)
- 26 Requiring money to get something to eat in the pub? (6)
- Expressing surprise at the beginning. (8) The egg, for example, yokel's
- thrown at old copper. (6)
- Tradesman who passes on the account? (8)

- Magician's bird. (6) Early activity in West End to acquire freehold land. (6)
- Pack-horse has rump set out of joint. (7) Rent reduced by a pound, so
- relax. (4) Grim end to half-hearted song leads to feverish complaint. (7)
 - Wins assistance when opposed. (8)
 - No encore to this rendering! (4-4)
 Court disaster, working—landing
 up in the soup. (7)
 The dignitaries associated with
- crooks. (7) May bless reformed flock. (8)
- 17 Song made over gear crazy boy
 - put on. (8) Cloth limit intake of English and other church members. (7)
 - Rising fury over rate change in Africa. (7) Judge indisposed to have another pint? (6) Hound or hound's prey. (6)
 - Point to litter-holder-it's an evesore. (4)

39 Pavarotti, e.g.

42 —— qua non 43 Panache

46 luilliard study

47 Glove leather

48 Hurricane center

55 Deborah's lieutenant

62 Bear, in Barcelona

Communist general

67 Cockney's residence 70 Vane bird

72 Maugham weather 74 Robin Williams role?

75 Specialized fisherman 77 Precede

71 Composer Dvořák

80 The Romanove

87 Derisive laugh

89 Essen's valley 93 Disappear, as vapor

thing: Fr.)
99 Back of the boat

101 --- home (out)

103 Draw a head on

106 Bricklavers

95 Clergyman

102 Flate

81 The i's have them

- -jongg 83 In the sack

84 Superman, in civvies 86 Org.

- de chose (little

50 Chevalier song

(Judges: 4) 57 Mr. Yale

59 Soup scoop

63 Beginning of Butterfly's name
—— Teh, Chinese

44 Tide type 45 Seaweeds

40 Hurok or Linowitz

41 Without an objective

'UPPERS': 'CUE' CROSSWORD • BY MAURA B. JACOBSON 104 St. George's foe 129 England's AAA

ACROSS

- 1 Notorious Cohn 4 Rake with bullets 10 Zenith and Away 18 Unclose: poetic
- 19 Given an undercoat 20 Ornamental pillowcase 21 Tendon
- 23 Lily of France 24 Gave a good massage? 27 Like an old mattress
- 29 Abdul's Almighty 30 Higher than 39-Down 31 Place for a chapeau
- 32 General Bradley 33 Cheer for Manolete
- 34 Words in a ratio 36 The McCoy 38 Famous
- 40 Mideast peninsula 42 Medium's rap session 44 Sadat's predecessor
- 46 Nat? 49 Lochinvar's love 50 Ponder, with "over" 51 Opposed, in the Ozarks
- 52 Air Force commander Curtis
- 53 Karim of the Khans 54 Geishas' sashes 56 Hankering
- 58 Remove, to printers 60 Directional abbr.
- view 64 Varnish ingredient
- 66 From ---68 Mag. execs 69 Author of "The
- Affluent Almanac 73 Marseilles Mrs. 76 Birds — feather
- 78 Cry of wonderment 79 Having had no changes 82 Singer Davis
- 85 All right 88 Your and my
- 90 Haberdashery stock 91 Terse road warning 92 Better qualified
- 94 Arithmetic exercises 96 Second Grimm word 98 Balance-sheet entry 100 Where manna is made
- in New York? 103 Rubinstein and Schnabel

- 61 Providing a sweeping

117 Loosens

120 Lacking suitability

chaplains do?

128 "Clockwork" color

121 What submarine

125 Where Boise is

126 "Piece of cake

127 All over again

- 130 To (exactly)
 131 Sweater start
 132 Electronic detector
 133 Wapiti
 DOWN 106 Scrooge 107 Shoelace annoyance 108 Successful stud 109 America's uncle 110 Guns the motor 1 Hero of boys' books 113 Goddess of victory 115 Thrift-shop sign
 - 2 Poppy product 3 Country for toadies? 4 Full of ginger 5 Robert Morse
 - portrayal 6 Bawdy
 - 7 Stroll 8 Palpate
 - 9 Mussolini's daughter 10 Excember

- 11 Stacking the cards 12 A Thomas 13 Give off
- 14 Escort to a seat: slang 15 Meager allowance 16 Not hospitably received
- 17 Kind of moss 22 River of Wales and
- England 25 "To own self be true"
- 26 Culbertson's colleague 28 Poetry's opposite "--- the
- ramparts . 35 Adirondack lake
- 37 Baby in an aerie

- - 129
- 108 Medici city 109 Kin of a coupe 111 Sassoon of the salon 112 Hay pile 113 Peacock TV network 114 Hipbone sections 116 Holmes's "one-hoss"
- vehicle 118 Gl mail drops
- 119 Dried out 120 Consumer 122 Pronoun for a ship 123 Part of BYOB
- 124 L to Claudius



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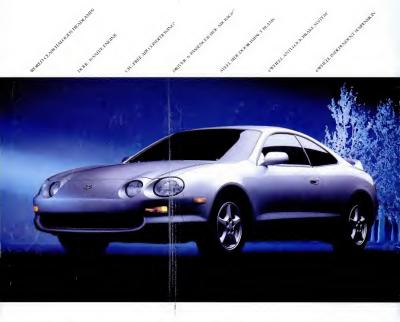
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